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Program 1

Number 1

OPENING NIGHT

TUESDAY, APRIL 29, 1947

PROGRAM

*POMP AND CIRCUMSTANCE, March Elgar

MATINÉES MUSICALES, Suite of Movements from Rossini Britten
March—Nocturne—Waltz—Pantomime—Moto Perpetuo (Solfeggi e Gorgheggi)

MUSIC OF THE SPHERES, Waltzes Josef Strauss

RANCH HOUSE PARTY Gillis

TANNHÄUSER, Overture Wagner

FINLANDIA, Symphonic Poem Sibelius

*ORIZABA from "Duel in the Sun" Tiomkin

ANNIE GET YOUR GUN, Selection Berlin-Anderson

FIDDLE FADDLE Anderson

*AMERICAN SALUTE ("When Johnny Comes Marching Home") Gould

Among those present: The New England Grenfell Association

* Pops Recording

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Program 2

WEDNESDAY, APRIL 30, 1947

PROGRAM

FRENCH MILITARY MARCH Saint-Saens
THE BRONZE HORSE, Overture Auber
SCHERZO from the "Reformation" Symphony Mendelssohn
RIDE OF THE VALKYRIES Wagner

*DIVERTISSEMENT Ibert
Introduction—Cortege—Nocturne—Valse—Parade—Finale

CONCERTO for Violoncello and Orchestra, in A minor Saint-Saens
Soloist: JUDITH DAVIDOFF, Radcliffe '50

*OKLAHOMA! Selection Rodgers

JINGLES ALL THE WAY Cable

*THUNDER AND LIGHTNING, Polka Strauss

Among those present: Radcliffe College, Boston Teachers Club,
Belmont Rotary Club

* Pops Recording

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POP-OVERS

(By R. L. HUMPHREY)

POMP AND CIRCUMSTANCE — ELGAR (1857-1934)
Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!"

POMP AND CIRCUMSTANCE designates a set of six marches composed by Elgar. He published only five, however. The first, in the key of D, is the most familiar, from both instrumental and choral performances (sung to Arthur C. Benson's poem, "Land of Hope and Glory").

BENJAMIN BRITTEN (b. Lowestoft, Eng., 1913)

Composer of the much-discussed opera, "Peter Grimes," given its first American performances last summer in the Theatre-Concert Hall at Tanglewood under the conductorship of Leonard Bernstein.

Matinées Musicales is based on themes from the jocular piano pieces which Rossini amused himself in writing during his latter years, under the title of "Sins of My Old Age."

This suite and "Soirées Musicales" were composed as ballet music for Lincoln Kirstein's American Ballet Theatre.

"TANNHÄUSER" — WAGNER (1813-1883)

The plot: The thirteenth century knightly poet-musician or Minnesinger, Tannhäuser, beloved of the pure-hearted Elizabeth, has been ensnared by Venus herself. After a year of enchantment, the knight experiences a surfeit of the spell, and returns to the Wartburg Castle, where he has previously been attached to the court of the Landgrave of Thuringia, uncle of Elizabeth.

In the overture to "Tannhäuser" we hear a compact summing-up of Tannhäuser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

"FINLANDIA," TONE POEM — SIBELIUS

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

Here, as in his other symphonic poems, Sibelius draws his inspiration from the ancient literature and the spirit of the Finnish people. In his symphonies, however, his message is personal rather than nationalistic.

LEROY ANDERSON

Composer of two perennial Pops favorites, "Jazz Pizzicato," and "Jazz Legato."

In 1945, Pops 60th season, while Lieutenant in the U. S. Army, he was one of the guest conductors on the Army Night program, presenting from manuscript his new "Syncopated Clock."

In Iceland during the winter of 1942-43, he was assigned to Headquarters of the Iceland Command, U. S. Army, carrying on liaison work with Iceland officials.

His studies at Harvard had given him proficiency in the Scandinavian and Icelandic languages leading to military rating as specialist in those subjects.

FRENCH MILITARY MARCH — SAINT-SAËNS

This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

There was great mutual interest between Liszt and Saint-Saëns, as a result of which the young Frenchman

(Continued on page 7)

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Program 3

THURSDAY, MAY 1, 1947

PROGRAM

CARMEN, Prelude	Bizet
*OBERON, Overture	Weber
RAYMONDA, Grand Adagio	Glazounoff
*AIDA, Ballet Music	Verdi
Dance of the Little Black Slaves—Ballabile	

DIE FLEDERMAUS (The Bat), Overture	Strauss
PAVANE FOR A DEAD INFANTA	Ravel
*ESPAÑA, Rhapsody	Chabrier

CAROUSEL, Selection	Rodgers
*WINE, WOMAN AND SONG, Waltzes	Strauss
WINTERGREEN FOR PRESIDENT	Gershwin

Among those present: Peter Bent Brigham Hospital,
Leland Powers School

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POP-OVERS

(Continued from page 5)

became a brilliant exponent of the veteran Hungarian virtuoso's invention, the tone-poem.

The "Algerian Suite" is virtually a series of four brief tone-poems, devoted to different phases of the same general subject, but each unit so constructed as to be playable as an independent composition. Saint-Saëns summarizes his intentions under the subtitle, "Picturesque Impressions of a Voyage to Algeria."

RIDE OF THE VALKYRIES. — WAGNER

Act Three of "Die Walküre" (The Valkyrie) opens with this music.

It betokens the assembling, mounted on winged horses, of Brünnhilde and her eight sister-Valkyries — the War God Wotan's warrior daughters, whose mission is to gather up heroes slain in battle, and ride up through the skies with them to Valhalla, heaven of heroes in the old Teutonic myths.

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

DIVERTISSEMENT. — JACQUES IBERT.

The game of quotations is seldom so gaily applied to music as it is in the course of this work. Ibert, however, is of serious enough character to have been appointed in 1937 to head the Villa Medici, residence in Rome of the French music students who win the Prix de Rome. He has been one of the winners.

"OKLAHOMA!" — RODGERS.

A record of four years on the New York stage was completed on March 25 by this musical comedy version of Lynn Riggs's play, "Green Grow the Lilacs."

In its early days, "Oklahoma" was performed in Boston under the title, "Away We Go!"

The music of Richard Rodgers was orchestrated by Robert Russell Bennett.

"JINGLES" — HOWARD CABLE

In this hit of the 1946 Pops season, Mr. Cable, associated with the Toronto Symphony, has woven together the following radio rimed commercials, "identification tags," and symphonic themes:

1. Dentyne Chewing Gum. 2. Pepsicola. 3. Siegfried horn call. 4. Chipso. 5. Return of Pepsicola jingle, mixed with Andante from Haydn's "Surprise" Symphony. 6. Chielets, plus Dentyne. 7. Ivory Snow. 8. Mortimer Snerd. 9. Pizzicato from Tchaikovsky's Fourth Symphony, plus Supersuds. 10. Return of Ivory Snow. 11. Quiz Kids ("School Days"). 12. Rinso White, ending in a phrase from Richard Strauss' symphonic poem, "Til Eulenspiegel." 13. Allegro from Tchaikovsky's Overture-Fantasy, "Romeo and Juliet." 14. Fugue, with Rinso White as subject, and Dentyne Chewing Gum as counter-subject. 15. Return of Chipso. 16. Banana Song. 17. Intonation of Ivory Snow by the horns, with short coda on Lifebuoy.

PRELUDE TO "CARMEN" — BIZET (1838-1875).

First the music gives a sparkling impression of a festive crowd gay with anticipation over a bullfight. Then the strings swing into the Toreador's Song. Finally comes an ominous five-note figure, ending in pizzicato. This is the Fate motive, identified with Carmen, the gypsy who knows that love will end in death for her — and prefers to love. The motive was culled from an authentic piece of Spanish music, a song of Manuel Garcia, the elder, based on the Andalusian form, the *polo*. In this, the rhythm is embroidered by the sung syllables, "ay, ay."

OVERTURE TO "OBERON" — WEBER.

According to the distinguished English authority on opera, "'Oberon' contains by far the best music that Weber ever wrote; the famous overture transports us at once into the realm of fairy-tale."

(Continued on page 9)

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Program 4

FRIDAY, MAY 2, 1917

PROGRAM

*SEMPER FIDELIS, March Sousa
ROSAMUNDE, Overture Schubert
MINUET for Strings Bolzoni
*FAUST, Ballet Music Gounod
Valse—Dance of Phryne—Bacchanale

LOHENGRIN, Prelude Wagner
PERPETUUM MOBILE from Suite, Op. 39 Moskowski
*MARCHE SLAVE Tchaikovsky

SONG OF NORWAY, Selection Grieg-Bourdon
*DANUBE WAVES, Walzes Ivanovici
RUSSIAN SAILORS' DANCE from "The Red Poppy" Gliere

Among those present: Amherst Alumni Association, Norwood
Senior High School, Kathleen Dell School, Christian Youth
Forum of Quincy, Katharine Gibbs School,
The Camp Fire Girls of New England

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POP-OVERS

(Continued from page 7)

"RAYMONDA" — GLAZOUNOV (1865-1936).

The plot: Raymonda is betrothed to the Knight, Jean de Brienne. In Jean's absence on a Crusade, Raymonda is the object of ardent attentions by a Saracen knight, Abderam. He orders members of his retinue to dance for her, and when they have worked themselves and the onlookers into a state of frenzy, Abderam seizes the opportunity to have his slaves kidnap Raymonda. But Jean de Brienne returns from the war just in time to rescue her, and slay Abderam in single combat. The third and final act is devoted to wedding festivities. Since the bridegroom has returned in company with King Andrew II. of Hungary, the composer opens the celebration with a Hungarian divertissement which works up into depiction of a tournament.

BALLET MUSIC FROM "ÄIDA." — VERDI (1813-1901).

In "Äida" Verdi overcame the diffidence which makes ballet music a very scarce and usually undistinguished commodity in his operas. When a ballet came from his pen, it was more likely the result of contractual than artistic compulsion. In "The Sicilian Vespers" he did not hit the mark, but in the present instance he decidedly did.

Words and their interrelation with dramatic situations — the contemplation of these, not dancers' feet — aroused the most natural responses in Verdi. To take care of the ballet ordered of him for "Äida," he found just what he needed in words and situation in Act 2, and for once devoted his highest orchestral skill to the dancers he served under compulsion.

OVERTURE TO "DIE FLEDERMAUS" (THE BAT). Operetta in 3 Acts, by J. STRAUSS, JR.

The dominating melody of the overture is associated in the operetta with its good-natured villain, Dr. Falke. "The Bat." His discomfiture after returning from a masquerade in the costume of a bat led him to avenge himself by the practical joke which provides comic embarrassments enough to keep three acts enlivened.

"CAROUSEL" — RODGERS.

On our local Patriot's Day, April 19, this musical version of Ferenc Molnar's play, "Liliom," celebrated its second New York anniversary, at the Majestic Theatre there. It was the only recipient in 1946 of an award by the New York Drama Critics' Circle. This took the form of a special citation "because its various elements were charmingly and freshly combined into something contributing an advance in the musical field."

"ROSAMUNDE" BALLET MUSIC — SCHUBERT

These enchanting ballet measures are from incidental music to a play produced in Vienna in 1823 and lasting exactly two nights.

Schubert's "Rosamunde" music rested in a cupboard until discovered there in 1867 by Sir Arthur Sullivan and Sir George Grove.

BALLET MUSIC FROM "FAUST" — GOUNOD.

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after "Faust" had been introduced at the Theatre Lyrique.

By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite with a red mark around her throat as if to guide the headsman's axe.

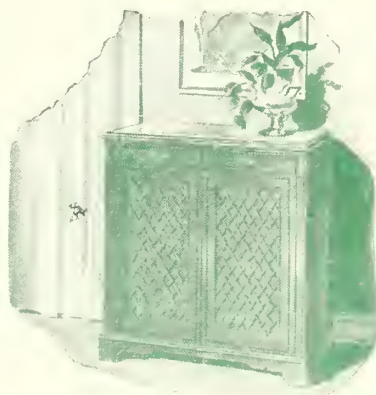
(Continued on page 18)

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Program 5

SATURDAY, MAY 3, 1947

PROGRAM

*POMP AND CIRCUMSTANCE, March Elgar
 GAYANE, Ballet Suite Khatchatourian
 Song of the Rose Maidens—Lullaby—Sword Dance
 *AVE MARIA Schubert-Wilhelmj
 (Solo Violin: ALFRED KRIPS)
 *BOLERO Ravel

CONCERTO for Piano and Orchestra in E-flat, No. 1 Liszt
 Soloist: LUISE VOSGERCHIAN

REGIS COLLEGE GLEE CLUB

Conducted by Corinne Pierce, '47

Accompanists—Mary Parent, '48—Alice Lavery, '48

Alleluia Mozart
 Veni Creator Spiritus Moderati
 Gypsy Song from "Carmen" Bizet

ANNIE GET YOUR GUN, Selection Berlin-Anderson
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 *STRIKE UP THE BAND Gershwin

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How the Pops Grew

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given now that conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops," — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan —
Who thinks suburban hops
More fun than Monday Pops;
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in

(Continued on page 28)

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Program 6

SUNDAY, MAY 4, 1947

PROGRAM

*THE PROPHET, Coronation March Meyerbeer
 *LA GAZZA LADRA, Overture Rossini
 *SCHERZO from the Octet Mendelssohn
 *SIEGFRIED, Siegfried's Ordeal by Fire Wagner

*FANCY FREE, Suite from the Ballet Bernstein
 Galop—Waltz—Danzon
 CLAIR DE LUNE Debussy
 ROUMANIAN RHAPSODY Enesco

ANNIE GET YOUR GUN, Selection Berlin-Anderson
 *JAZZ LEGATO and JAZZ PIZZICATO Anderson
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SEE WINE LIST ON PAGE 15

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9. *Napa Chablis*
 Well balanced full — rich — dry.
6. *Napa Riesling*
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19. *Napa Red Burgundy*
 A moderately dry red wine.
22. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
21. *Napa Zinfandel 1940*
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23. *California Red Chianti*
 Light, Tawny and moderately dry wine.
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
51. *Cucamonga Port*
 Full, rich, fruity — not too sweet.
49. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
52. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
57. *Superior Port*
 A tawny rich wine excellent after dinner.
56. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
58. *Superior Muscatel*
 Pleasantly aromatic—rich bouquet.

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20 Gold Seal Special Dry	6.00	3.25
30 Great Western Extra Dry	6.00	3.25
130 Great Western Sparkling Burgundy	6.00	3.25
40 *Ackerman Dry Royal	7.75	4.00
50 Charles Fournier	7.50	4.00
60 Gold Seal Sparkling Burgundy	6.00	3.25
70 Moscato Canelli	4.50	
80 San Benito Champagnes	6.00	3.25
90 *Gancia Lacrima Christi	7.50	4.00
100 *Miraflore Asti Spumanti	7.25	
110 *Krug Brut Reserve	10.00	
120 *Bollinger Brut Non Vintage	10.00	5.25
140 Renault Cuvee Brut	6.50	3.50
150 Renault Sparkling Burgundy	6.00	3.25
160 Renault Extra Dry	6.25	3.25

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1 *Riesling Clos des Templier, 1937	6.50	
2 *Bordeaux Special Reserve, de Luze	3.25	
3 *Graves Royal de Luze	3.75	
4 Inglenook Riesling, 1944	2.50	
5 Chateau Wente, Wente Bros.	2.50	
6 Pastene Riesling	2.00	
7 Pastene Sauterne	2.00	1.25
8 Pastene Rhine Wine	2.00	1.25
9 Pastene Chablis	2.25	
11 *Neuchatel Swiss Wine	4.00	
12 *Gancia Castello Cenelli	3.75	
13 *Corvo Prima Goccia	4.00	
14 Valliant Riesling	2.25	
15 Valliant Sauterne	2.25	1.25
17 *Vouvray—1943, M. Breidel	6.50	
18 *Riesling—1945, Schmidt	6.25	

RED WINES

19 Pastene Red Burgundy	2.25	1.25
21 Pastene Zinfandel	2.25	1.25
22 Pastene Cabernet	2.50	
23 Pastene Chianti	2.25	
24 *Miraflore Grignolino	3.50	2.00
25 *Miraflore Freisa	3.50	2.00
26 *Brolio Chianti	4.00	2.25
27 *Brolio Chianti (Half Pints)		1.25
16 Valliant Cabernet	2.25	

28 Valliant Burgundy	Bot.	1/2 Bot.
29 Inglenook Red Wine	2.25	1.25
31 *De Luze Club Claret	3.00	

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32 Gold Coast Haut Sauterne	2.00
33 Gold Coast White Burgundy	2.00
34 Gold Coast Red Burgundy	2.00
35 Gold Coast Port	2.00
36 Gold Coast Sherry	2.00
37 Gold Coast Muscatel	2.00

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38 *Duff Gordon Generoso	3.25	.40
39 *Duff Gordon Amontillado	4.00	.50
41 *Blandy's Duke of Clarence (25 oz.)	5.00	.50
42 *Dow's Red Stripe Port (25 oz.)	3.50	.45
43 *Cossart Gordon South Side Madeira	3.50	.40
44 *Cockburn Ruddy Port	3.00	.40
45 *Martini Rossi Vermouth Dry . . . . .		.40
46 Dubonnet . . . . .		.45
47 Merry Widow Cocktail (Dubonnet & Vermouth) . . . . .		.50
48 Pastene Extra Dry Cocktail Sherry	2.50	
49 Pastene Mission Cream Sherry	2.50	
51 Pastene Cucamonga Port	2.50	
52 Pastene Cucamonga Muscatel	2.50	
53 Valliant Port	2.25	
54 Valliant Muscatel	2.25	
55 Valliant Sherry	2.25	

	Bot.	1/2 Bot.
56 Pastene Pale Dry Sherry	2.00	1.25
57 Pastene Port	2.00	1.25
58 Pastene Muscatel	2.00	1.25

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Wine List on page 15



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CIGARETTES

Lucky Strikes25
Chesterfields25
Camels25
Old Golds25
Philip Morris25
S. S. Pierce Virginia Blend25
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Kools25
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Wine List on page 15

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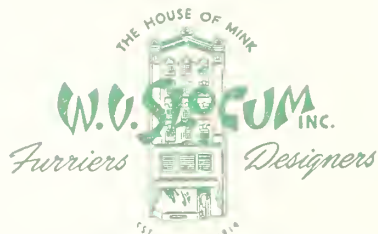
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POP-OVERS

DANUBE WAVES — IVANOVICI.

Edition after edition of this waltz was quickly exhausted, running up a record of hundreds of thousands of copies. That was in 1885. A Roumanian bandmaster, Joseph Ivanovici, won fame throughout Europe as its composer.

"The Anniversary Song," introduced in the film, "The Jolson Story," is an adaptation, with the addition of words, of this instrumental waltz.

Ivanovici wrote others which rated as successes, but not on the scale of this one.

OVERTURE TO "THE BRONZE HORSE" — AUBER (1782-1871).

China and the planet Venus are the settings of this delightful operatic fantasy. The bronze horse has the magic power of flying to the planet, and bears leading characters of the opera there and back.

OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART (1756-1791).

Very neatly H. E. Krehibi characterized this sparkling overture: "Motion is its business, not emotion."

(Continued on page 23)

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MONDAY, MAY 5, 1947

Program 7

PROGRAM

ENTRANCE OF THE BOYARDS *Halvorsen*
 THE MARRIAGE OF FIGARO, Overture *Mozart*
 *DRINK TO ME ONLY WITH THINE EYES *Pochon*
 ROUMANIAN RHAPSODY No. 1 *Enesco*

THE BRONZE HORSE, Overture *Auber*
 *BOLERO *Ravel*

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Accompanists—Frances Bellantoni—Phyllis Elmer

Four Love Songs *Brahms*
 Sourwood Mountain, Kentucky Fiddle Tune

PORGY AND BESS, Selection *Gershwin*
 JINGLES ALL THE WAY *Cable*
 HUNGARIAN DANCE No. 1 *Brahms*

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Program 8

**TUESDAY, MAY 6, 1947
PROGRAM**

THE GOLDEN COCKEREL, Wedding March	<i>Rinsky-Korsakov</i>
THE BRONZE HORSE, Overture	<i>Auber</i>
*DANZA PIEMONTESE No. 1	<i>Sinagaglia</i>
*DANUBE WAVES, Waltzes	<i>Ivanovici</i>
*DIVERTISSEMENT	<i>Ibert</i>
Introduction—Cortege—Nocturne—Valse—Parade—Finale	

CARMEN, Suite	<i>Bizet</i>
Aragonaise—Intermezzo—Gypsy Dance	

CAROUSEL, Selection	<i>Rodgers</i>
*RHAPSODY IN BLUE	<i>Gershwin</i>

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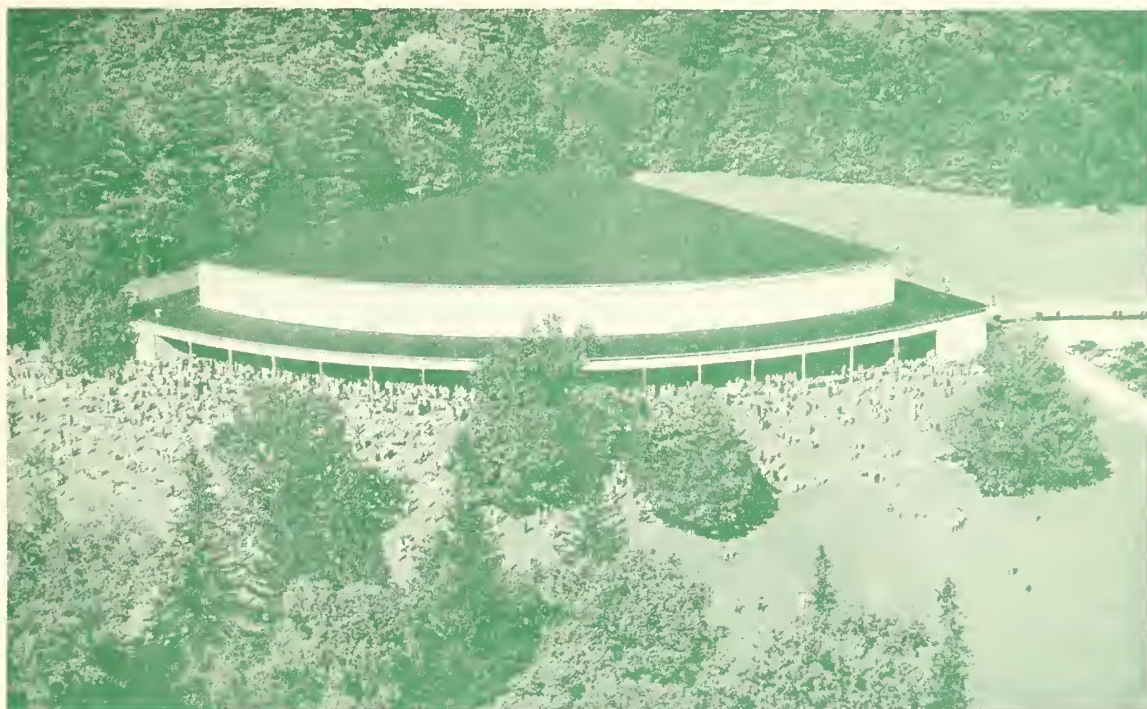


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BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be twelve concerts over a period of four weeks. Guest conductors will be Leonard Bernstein and Robert Shaw.

Sunday Afternoon, July 13 Extra Concert, *Music of BACH*

Sunday Afternoon, July 20 Extra Concert, *Music of MOZART*

Series A (Thursday Evening, July 24, Saturday Evening, July 26, Sunday Afternoon, July 27)
Brahms—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—Italian Symphony; *Berlioz*—“Harold in Italy” Symphony (Viola soloist: *William Primrose*); *Stravinsky*—“Le Sacre du Printemps”; *Barber*—Overture “School for Scandal”; *Honegger*—Symphony for Strings.

Series B (Thursday Evening, July 31; Saturday Evening, Aug. 2; Sunday Afternoon, Aug. 3)
 Extra Concert, Tuesday Evening, Aug. 5. A *Beethoven* cycle, to include all of the nine Symphonies, and the piano Concertos Nos. 2 and 4.

Series C (Thursday Evening, Aug. 7; Saturday Evening, Aug. 9; Sunday Afternoon, Aug. 10).
Haydn—Symphony in B-flat, No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—“The Sea”; *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Stravinsky*—Symphony of Psalms; *Mozart*—Requiem (with chorus and soloists), *Martinu*, Concerto Grosso.

Special prices for the three extra concerts (July 13, July 20, August 5) are available to subscribers to any of the three Series.

Applications for Series tickets now being received at the subscription office.

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Program 9

WEDNESDAY, MAY 7, 1947

PROGRAM

*MARCHE MILITAIRE Schubert
 *DER FREISCHUTZ, Overture Weber
 JAMAICAN RHUMBA Benjamin
 DER ROSENKAVALIER, Waltzes Richard Strauss

TOCCATA Frescobaldi-Kindler
 SCHERZO from "A Midsummer Night's Dream" Mendelssohn
 THE POWER OF INDUSTRY—A Modern Fantasia Henry Lasker

I. Three O'Clock Shift

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II. Gyrostatics—a la Dixieland

III. Mechanism—The Dance of the Automatons (The Composer at the Piano)

ANNIE GET YOUR GUN, Selection Berlin-Anderson
 *JEALOUSY, Gypsy Tango Gade
 *PROCESSION OF THE SARDAR, from Caucasian Sketches Ippolitov-Ivanov

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POP-OVERS

MARCHE SLAVE (Slavic — not Slave — March).

Written by Tchaikovsky in 1876 (four years before the Overture, 1812), this was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I. in 1833, and ordered by him to be adopted by the Russian Army.

THE RED POPPY — RHEINHOLD GLIERE.

The Russian Sailors' Dance is from the ballet, "The Red Poppy" first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai-Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the

sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

"GAYANE" — ARAM KHATCHATOURIAN.

When the ballet suite was performed by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

AVE MARIA — SCHUBERT (1797-1828).

On this song, Schubert commented in a letter to his father and stepmother, "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake."

(Continued on page 24)

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POP-OVERS

(Continued from page 23)

in which it constitutes the whole of Canto XXIX. As Ellen Douglas and her father prepare to rest in their mountain retreat, the lass prays to the Virgin, "Safe may we sleep beneath thy care." In the distance, the breeze carries to Rhoderick Dhu a harp-accompanied voice. "'Tis Ellen, or an angel, sings." Schubert received a hundred dollars for the seven songs, and considered this a windfall of wealth.

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

ALFRED KRIPS.

The new concert-master of the Pops (succeeding Julius Theodorowicz, who retired last season after many years at that post), studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

"BOLERO" — MAURICE RAVEL (1875-1937).

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

CORONATION MARCH FROM "THE PROPHET" — MEYERBEER (1791-1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

As the opera presents the story, John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

OVERTURE TO "LA GAZZA LADRA" — ROSSINI.

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

The plot: Poor little servant maid, Ninetta, is placed on trial for her life for the alleged theft of a silver spoon. That seems pretty excessive nowadays, of course. But Ninetta had made the mistake of rejecting the dearly-priced offers of acquittal tendered by a very unpleasant official of the type which turned up on the opera stage in modern times as Baron Scarpia. At the crucial moment of the trial, a witness rushes up with the evidence that a tame magpie has stolen the spoon. And in the midst of all this, Ninetta has steadfastly refused to give up the secret that her father is a deserter from the army.

SIEGFRIED'S ORDEAL BY FIRE (ACT III, "SIEGFRIED" — WAGNER.

As foreordained, the fearless young hero, Siegfried, defies the wall of magic fire surrounding Brünnhilde as she lies in enchanted sleep high on the mountain crest.

After an enraptured gaze, Siegfried awakens her with the first kiss he has ever bestowed.

RUMANIAN RHAPSODY NO. 1 — ENESCO.

Several folk melodies are the basis of the work, which is a free improvisation upon them.

Concerning the nature of his material, the Rumanian composer, violinist and conductor says:

"Our music is influenced not by the neighboring Slav, but by the (East) Indian and Egyptian folk songs, introduced by the members of these remote races, now classed as gypsies."



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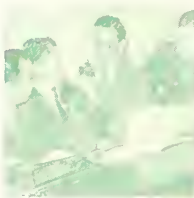
*Rosario & Antonio



Rise Stevens



Maggie Teyte



*Griller Quartet



Brailowsky



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Hit Tunes at the Pops

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915-1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Foy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- { Intermezzo (Prévost)
- 1942 { "Deep in the Heart of Texas" (Swander)
- { "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1943 {
- 1944 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"
- 1946 "Jingles all the Way" (Cable)

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V-E DAY

THURSDAY, MAY 8, 1947
PROGRAM

Program 10

WASHINGTON POST, March Sousa
THE MOLDAU, Symphonic Poem Smetana
The Source—The Hunt—The Rustic Wedding—Moonlight and Dance of
the Nymphs—The St. John Rapids—The Broad River—Vysehrad Motive
LARGO from "Xerxes" Handel
Solo Violin: ALFRED KRIPS
POLONAISE in A-flat Chopin
CONCERTO No. 1 in G minor for Piano and Orchestra Mendelssohn
I. Molto allegro con fuoco
II. Andante
III. Presto
IV. Molto allegro e vivace
Soloist: HELEN POTERALA, Smith '47
BOLERO Ravel
CAROUSEL, Selection Rodgers
JINGLES ALL THE WAY Cable
SALUTE TO OUR FIGHTING FORCES Arranged by Bodge
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—
When the Caissons Go Rolling Along—God Bless America
Among those present: Boston Smith College Club

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vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "high-brows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful Pops conductor must meet this require-

ment, among many others. And such a conductor, through seventeen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

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BELLE HELENE, LA	<i>Offenbach</i>
CARNEVAL	<i>Dvorák</i>
1812 (Overture Solennelle)	<i>Tchaikovsky</i>
FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

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Bacchanale

Saint-Saëns

TANNHAUSER — Entrance of the Guests

Wagner

THAIS — Meditation

Massenet

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Piérné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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DEEP RIVER	<i>Arranged by Jacchia</i>
FOSTER GALLERY	<i>Gould</i>
JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE	
I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CAGLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPANA	<i>Waldteufel</i>
ESTUDIANINA	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOON	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

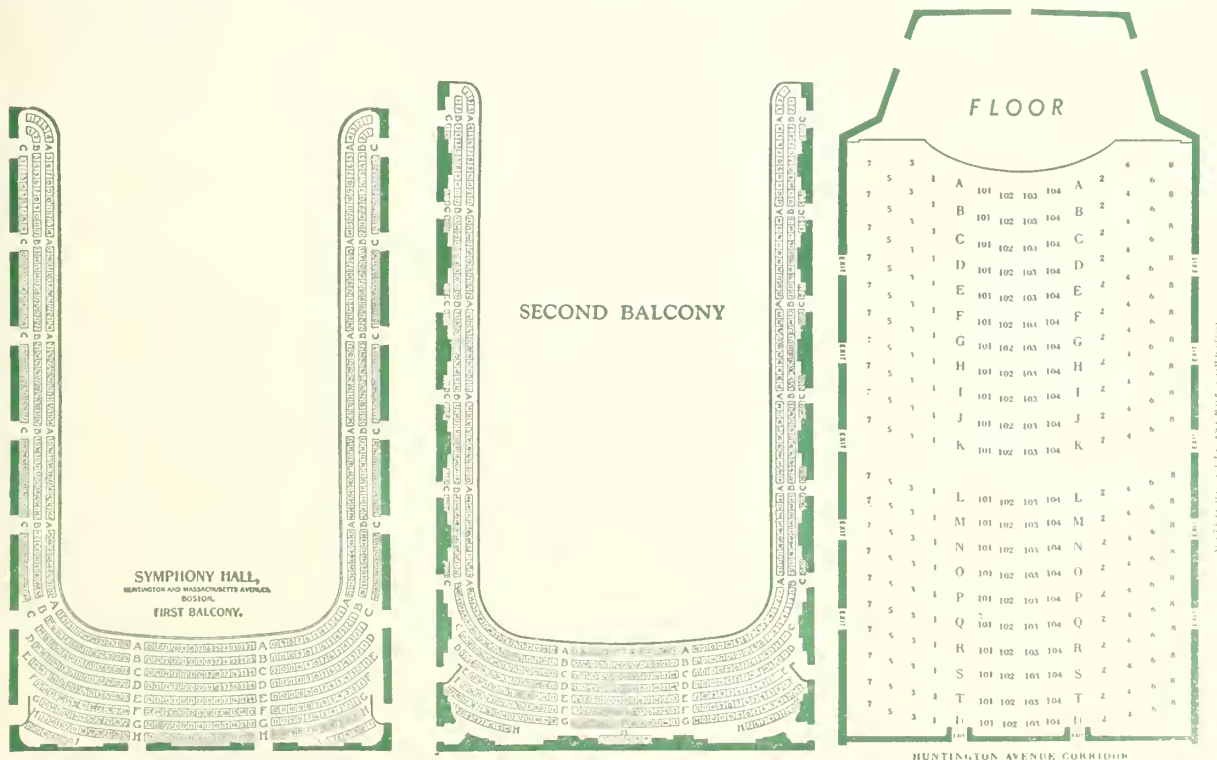
AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLÛTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

MISCELLANEOUS

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
EILI, EILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Pierré</i>
ESPANA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS: "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

IN THE MOUNTAIN PASS
 IN THE VILLAGE
 (from "Caucasian Sketches") *Ippolitov-Ivanov*
 INTERMEZZO *Prevost*
 JEALOUSY, Gypsy Tango *Gade*
 KAMENNOI OSTROW (Rêve
 Angélique) *Rubinstein*
 LARGO (from "Xerxes") *Handel*
 LA GOLONDRINA *Serradell-Findlay*
 LA PALOMA *Yradier*
 L'ARLESIENNE, Suite No. 2 *Bizet*
 LEICHTES BLUT — Polka *Strauss*
 MALAGUENA (from Suite "Andalucia") *Lecuona*
 MARCH OF THE LITTLE LEAD SOLDIERS *Pièrné*
 MARCHÉ SLAVE *Tchaikovsky*
 MEXICAN RHAPSODY *McBride*
 MUSIC BOX *Liadov*
 NONE BUT THE LONELY HEART *Tchaikovsky-Cailliet*
 PANIS ANGELICUS *Franck*
 PERPETUUM MOBILE *Strauss*
 PIZZICATO—Polka *Joh. Strauss, Jr. & Josef Strauss*
 POLKAS by Strauss (Album) — "Tik Tak,"
 "Bahn Frei," "Pizzicati," "Leichtes
 Blut," "Annen," "Sans Souci."
 POLONAISE MILITAIRE *Chopin-Glazounov*

PRAYER OF THANKSGIVING *Old Dutch Air*
 PRELUDE IN C-SHARP MINOR *Rachmaninoff*
 PRELUDE IN G MINOR *Rachmaninoff*
 PROCESSION OF THE SARDAR (from
 "Caucasian Sketches") *Ippolitov-Ivanov*
 RACHEM *Mana-Zucca*
 REVE ANGLIQUE (Kammenoi
 Ostrow) *Rubinstein*
 SALLY IN OUR ALLEY *Arranged by Frank Bridge*
 SANS SOUCI — Polka *Strauss*
 SCHERZO (from String Octet) *Mendelssohn*
 SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
 SONG OF INDIA (from
 "Sadko") *Rimsky-Korsakov*
 SONG OF THE VOLGA
 BARGEMEN *Arr. by Glazounov*
 TIK TAK — Polka *Strauss*
 THUNDER AND LIGHTNING — Polka *Strauss*
 TRITSCH-TRATSCH — Polka *Strauss*
 WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
 WARSAW CONCERTO (Leo Litwin,
 Soloist) *Addinsell*
 WEDDING MARCH (from "Midsummer
 Night's Dream") *Mendelssohn*
 WEDDING MARCH ("The Golden
 COCKEREL") *Rimsky-Korsakov*



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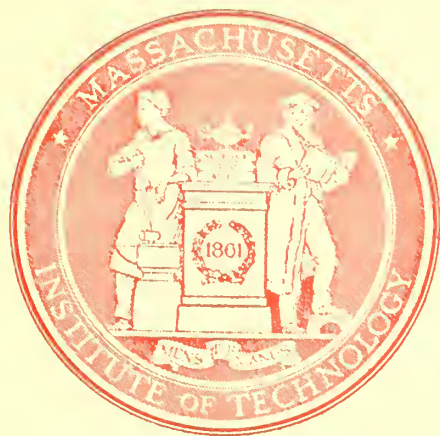
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Program 9

WEDNESDAY, MAY 7, 1947

Number 2

PROGRAM

*MARCHE MILITAIRE Schubert

*DER FREISCHÜTZ, Overture Weber

JAMAICAN RHUMBA Benjamin

DER ROSENKAVALIER, Waltzes Richard Strauss

TOCCATA Frescobaldi-Kindler

SCHERZO from "A Midsummer Night's Dream" Mendelssohn

THE POWER OF INDUSTRY—A Modern Fantasia Henry Lasker

I. Three O'Clock Shift

Factory Whistles—Machines—Production

II. Gyrostatics—a la Dixieland

III. Mechanism—The Dance of the Automaton

(The Composer at the Piano)

ANNIE GET YOUR GUN, Selection Berlin-Anderson

*JFALOUSY, Gypsy Tango Gale

*PROCESSION OF THE SARDAR, from Caucasian Sketches Ippolitor-Ivanov

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V-E DAY

THURSDAY, MAY 8, 1947

Program 10

PROGRAM

- *WASHINGTON POST, March Sousa
THE MOLDAU, Symphonic Poem Smetana
The Source—The Hunt—The Rustic Wedding—Moonlight and Dance of
the Nymphs—The St. John Rapids—The Broad River—Vysehrad Motive
*LARGO from "Xerxes" Handel
Solo Violin: ALFRED KRIPS
POLONAISE in A-flat Chopin
*CONCERTO No. 1 in G minor for Piano and Orchestra Mendelssohn
I. Molto allegro con fuoco III. Presto
II. Andante IV. Molto allegro e vivace
Soloist: HELEN POTERALA, Smith '47
*BOLERO Ravel
CAROUSEL, Selection Rodgers
JINGLES ALL THE WAY Cable
*SALUTE TO OUR FIGHTING FORCES Arranged by Bodge
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—
When the Caissons Go Rolling Along—God Bless America

Among those present: Boston Smith College Club

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POP-OVERS

(By R. L. HUMPHREY)

MARCH MILITAIRE—SCHUBERT (1797-1828).

Dear to old Vienna, besides dance music, was the march. When poor Franz Schubert failed to convince publishers that they should risk printing his instrumental music, he could still sell them waltzes, other dance music, and marches.

After his "Rosamunde" ballet music (op. 26) got but one public hearing, Schubert was able to pick up a little money from publication of a set of three marches for piano duet (op. 27). There are some fifteen other marches, piano duets with few exceptions.

Some bearing on Schubert's composition of marches may exist in his friendship for Johann Baptist Zenger, who held a military position at Graz. The composer often played duets with Zenger playing the bass.

"ROSENKAVALIER" WALTZES—R. STRAUSS.

The author of "Johann Strauss, Father and Son," II. E. Jacob, finds the opening waltz of the set "dimly foreshadowed" in the "Wiener Blut" of Johann, Jr., and that in turn reminiscent of his "Artists' Life," written five years earlier.

"DER FREISCHUETZ"—WEBER.

Italian and French opera composers so thoroughly understood how to command attention in the theatre that their works were clamored for in German opera houses at the beginning of the nineteenth century, and German composers mimicked them. Rossini, for example, was rated not merely as the greatest Italian, but the greatest European, composer of opera. His fellow-countryman, Spontini, was the General Music Director of the Court Opera in Berlin. With the performance of Weber's "Der Freischuetz" there, in 1821, however, the native listeners were carried away with excitement on discovering that this work of one of their own composers was just as effective as an opera of foreign importation or an imitation of one, all the while regaling them with music, scenes, and characters which seemed typical of their own country. Here were familiar peasant types in familiar village and forest surroundings, with an eerie undercurrent of legendary evil magic from the oft-told tales of "Samiel, the Black Ranger"—and the triumph of peasant goodness of heart. At the final curtain, Carl Maria von Weber was the most popular musician in the land.

"A MIDSUMMER NIGHT'S DREAM"

THE SCHERZO is suggestive of the scene closing Act I, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself. "Lord, what fools these mortals be!") There is also a suggestion, through a more sprightly cast to the music, of the episodes to follow in Act II, in the woodland scene.

WASHINGTON POST MARCH—SOUSA.

One of the owners of the well-known newspaper of the nation's Capital commissioned Sousa in 1889 to write this march and play it on the grounds of the Smithsonian Institution at the ceremony of awarding prizes to school children in an essay-writing contest sponsored by the paper.

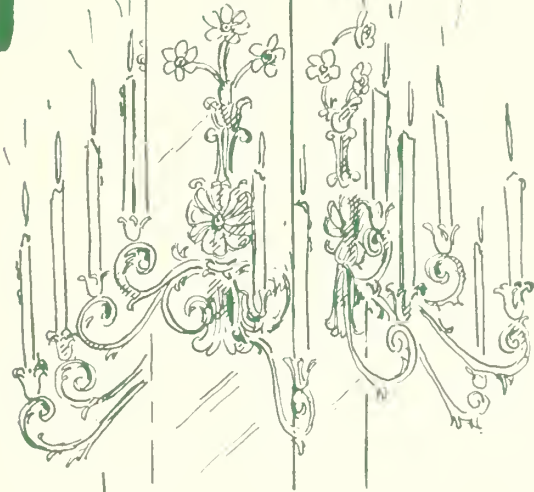
"THE MOLDAU"—SMETANA (1824-1884).

This is one of a cycle of six symphonic poems, entitled "My Country," composed between the years of 1874 and 1879. When Smetana began this work—one of his highest achievements—he had become totally deaf.

Here the composer pictures the meeting of two streams — one cool and calm, one warm and rippling — to form the Moldau River, after passing through charming woodland scenes.

(Continued on page 18)

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Program 11

FRIDAY, MAY 9, 1947

PROGRAM

- CARMEN, Prelude Bizet
*RUSSIAN AND LUDMILLA, Overture Glinka
CLAIR DE LUNE Debussy
THE POWER OF INDUSTRY—A Modern Fantasia Lasker
 I. Three O'Clock Shift
 Factory Whistles—Machines—Production
 II. Gyrostatics—a la Dixieland
 III. Mechanism—The Dance of the Automaton
 (The Composer at the Piano)

CONCERTO in A minor for Piano and Orchestra Grieg
 I. Allegro molto moderato
 II. Adagio
 III. Allegro moderato molto e marcato
Soloist: LUISE VOSGERCHIAN

ANNIE GET YOUR GUN, Selection Berlin
SMOKE GETS IN YOUR EYES Kern-Bodge
*POMP AND CIRCUMSTANCE, March Elgar

Among those present: Dana Hall Parent-Teachers Association;
Newton High School; National Citizenship Association

* Pops Recording

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THE ROVING REPORTER

By RUDOLPH ELIE, JR.

*62d Pops Season Opens with Fiedler & Company
Fresh and Vigorous in Light Classical Program.*

(From the *Boston Herald*, April 30, 1947)

The bustle in the back room ten minutes before Pops time was such that you'd never think Arthur Fiedler had ever been on a stage conducting a few score musicians before. The green room, which is a sort of a slush gray and not green at all, was crowded with musicians, ushers, gladioli, pianos, music, posters, photographs, well-wishers and a few people who'd gone in the wrong door.

It's always like that, they say, when the Pops take off for the 60-day stretch in Symphony Hall; almost as gala out back as it is out front. One of the reasons for it is the tradition, long established by the musicians of the orchestra, of sending Mr. Fiedler a sheaf of fake telegrams congratulating him on the opening of the season. A good many of them of course, aren't fakes, for Mr. Fiedler's success is the considerable concern of many well-wishers indeed, but enough of them are to make it hilarious for the musicians.

IN THE MOOD

So the conductor's desk was piled high with them. "I live in South Denver (read one) and we have mountain time. When I hear 'Sunday at 4:30' it is 2:30 here. My sister lives in California and has Pacific time. She hears 'Sunday at 4:30' at 1:30 when I call her up at 2:30. Now with Daylight Saving Time do I call her up at 3:30 to hear you at 5:30? And if the Pops go on at 8:30 please tell me what time my sister should phone me so I won't miss the movie at 7:30." Another one went "I heard the record 'Duel in the Sun.' Please wire was RCA victor?" Private jokes, mostly, but riotous for those giving and receiving — and putting them all in the mood.

By the time the first bell rang, however, the jokes were over, and the musicians took their places on the stage. Mr. Fiedler looked over his time-table — for when the Pops are on the air things have to go through without a hitch — and walked to the stage door, through which came the sound of the musicians tuning up and the over-all clatter of the voices in the hall below. When the clock's second hand hit 8:29, he went through the door, strode to the conductor's stand, looked up at the radio booth in the wall alongside the organ, and the 62d season of the Pops began.

Corresponding as they do to the onset of Day-

(Continued on page 24)

Second Balcony Refreshment Service — End of Left Corridor

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Program 12

SATURDAY, MAY 10, 1917

M. I. T. NIGHT

PROGRAM

LOHENGGRIN, Introduction to Act III Wagner
THE GYPSY BARON, Overture Strauss
SLAVONIC DANCE No. 15, in C major Dvorak
BRANDENBURG CONCERTO No. 2 in F for Violin, Flute, Oboe,
Trumpet with Strings and Piano Bach

I. Allegro
II. Andante
III. Allegro assai

Hope Franklin, *Flute*
Gordon Raisbeck, G, *Violin*
John F. Hammerle, G, *Oboe*

Martin Lessen, G, *Trumpet*
Robert B. Davis, G, *Violoncello*
Professor Walter Stockmeyer, *Piano*

MATINÉES MUSICALES, Suite of Movements from Rossini Britten
March—Nocturne—Waltz—Pantomime—Moto Perpetuo
(Solfeggi e Gorgheggi)

(Continued on page 10)



OUR FASHIONS
ARE AS NEW AND GAY
AS THE TULIPS
THAT ARE
BEGINNING TO BLOOM
IN THE
PUBLIC GARDENS
ACROSS THE WAY

Ramson Hubbard
BOYLSTON STREET AT ARLINGTON, BOSTON

M. I. T.
Symphony Orchestra
Concert

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MAY 23

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INFORMATION OFFICE

CRITICS' SYMPOSIUM

On May 1, 2 and 3 last, a Symposium on Music Criticism was held in Sanders Theatre, Cambridge, under the auspices of Harvard University. Visitors included critics and composers from different cities. The subject of criticism was discussed on three mornings, and concerts were given on three evenings. Olin Downes, critic of "The New York Times," who was chairman of the third conference, wrote as follows in anticipation of the event, in the "Times" of Sunday, April 27:

"The fact that a great university has recognized the importance of music criticism as a significant force in the life of a society constitutes in itself an important recognition of the value of the profession. One is also happy to infer that the fundamental principles, as well as the applied practice of the critic's art, will be emphasized by distinguished speakers. That is of great importance and indeed is the only standpoint from which the subject of music criticism *per se* can be intelligently approached. For criticism is a central province of the mind; its principles hold, in whatever field they are applied. Its cultivation is essential to the growth,

(Continued on page 11)

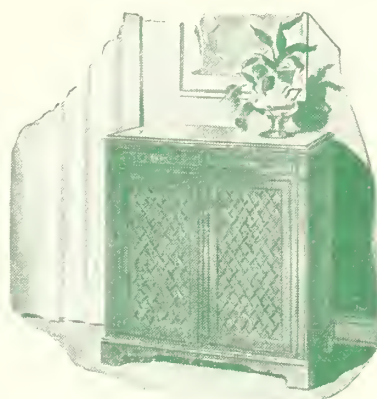
Second Balcony Refreshment Service — End of Left Corridor

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Mary Stevens Jacobsen, Ephraim Miller '50, *Accompanists*

Two Chorales	<i>Bach</i>
Jesu, Joy of Man's Desiring	
Now all the Woods are Sleeping	
Folksong from Somersetshire	<i>Arranged by Randall Thompson</i>
The Lark in the Morn	
Traditional Austrian Folksong	<i>Arranged by William Schuman</i>
The Orchestra Song	
Tafelied	<i>Johannes Brahms, Op. 93b</i>
Chorus of Homage	
Tech Songs	
Sons of M. I. T.	<i>John B. Wilbur, '26</i>
Take Me Back to Tech	<i>I. W. Litchfield, '85</i>

CAROUSEL, Selection	<i>Rodgers</i>
OLD MACDONALD HAD A FARM	<i>Arranged by Anderson</i>
STRIKE UP THE BAND	<i>Gershwin</i>

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(Continued from page 9)

even the very survival of societies and civilizations. Criticism is the weapon of defense and the lever of advancement in every field of either practical or philosophical achievement. . . .

"At present newspapers are in a minority which attach very much importance to the work of their music critics or which demand work of authoritative character in this field. The tradition that any good dog reporter, if he's got his wits about him, is competent to discuss, in a language the readers can understand, an opera or a symphony concert, is still regnant in quarters. And this does not respond to the needs of the public. It is not an attitude that is abreast of the times. For the American public of today is highly music-conscious. Through radio and records, particularly, it has become keenly aware of the fascination of the art. It is the man in the street, and no longer only the special student or intellectual snob, who seeks information about and provocative comment upon the most widely appealing of the arts. This large and constantly growing section of our public is asking for musical comment in a quantity and of a quality which it does not generally receive.

"It used to be quite otherwise, in fact, rather the opposite, where the relation of the music critic and the proportions of the public interested in reading him were concerned. There were groups of music critics, here, in Boston, and in one or two other American cities, men of exceptional scholarship and reportorial capacity to boot, who were in some degree voices crying in the wilderness. They had no such public to read them as there is now. Today the music critic, at least in those centers where his profession is seriously practiced, has a big audience responsive to and critical of his conclusions, a public highly stimulating and creative in its reactions. The same condition would exist the country over if the proper writers were engaged and opportunity given them to work effectively.

"The presence of some newspaper editors at the coming conference, as well as that of their musical specialists, would greatly add to its value. Quite probably they wouldn't come. As a class they are not as yet aware of the incredible advance that the American public has made in music in the last quarter century, and the need of meeting that development adequately in their columns. This realization will come, in belated course, if only through their efforts to increase circulation. But it would be well if by indirect if not direct persuasion the Harvard symposium could accelerate the process."

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**THE BREW WITH A HEAD
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BEER  ALE

G. Krueger Brewing Co., Newark 3, N.J.

Program 13

SUNDAY, MAY 11, 1947

PROGRAM

*THE GOLDEN COCKEREL, Wedding March	Rimsky-Korsakov
ACADEMIC FESTIVAL OVERTURE	Brahms
SERENATA	Anderson
(First performance)	
DER ROSENKAVALIER, Waltzes	Richard Strauss
<hr/>	
SYMPHONIC VARIATIONS for Piano and Orchestra	Franck
Soloist: HELEN ZOE DUNCAN	
BROWN AND PEMBROKE GLEE CLUBS	
EDWARD B. GREENE, Conductor	
Martha F. Walters, J. Pierce Anthony and Donald E. Wiley, Accompanists	
Chorus of Homage	Brahms
The Trysting Place	Brahms
The Brown-Pembroke Chorus	
Three Folk-songs from "Choralia"	Arranged by Robert Delaney
The Thoughts are Free	German
The River	Mexican
The Leather Bottel	English
The Pembroke Glee Club	
(Continued on page 19)	

33

FINE BREWS

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 AMERICAN WINES



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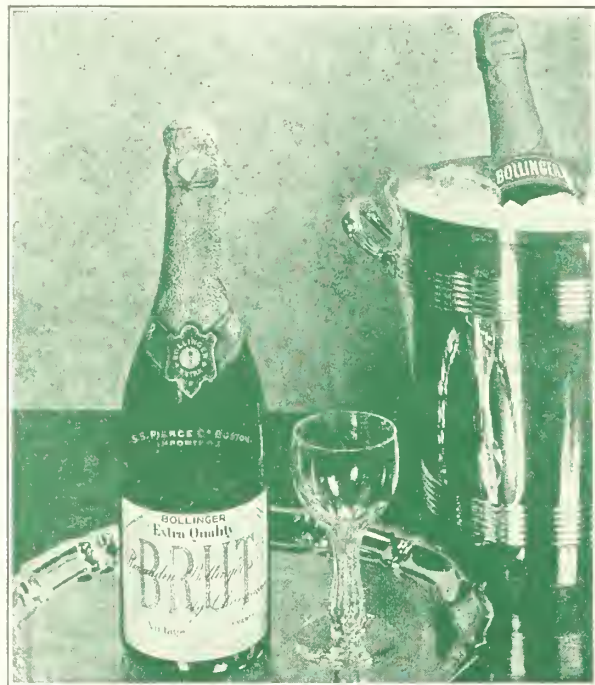
SEE WINE LIST ON PAGE 15

7. *Napa Sauterne*
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8. *Napa Rhine Wine*
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9. *Napa Chablis*
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6. *Napa Riesling*
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19. *Napa Red Burgundy*
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22. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
21. *Napa Zinfandel 1940*
 Made from the Zinfandel grape — a tasty but not heavy red.
23. *California Red Chianti*
 Light, Tawny and moderately dry wine.
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
51. *Cucamonga Port*
 Full, rich, fruity — not too sweet.
49. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
52. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
57. *Superior Port*
 A tawny rich wine excellent after dinner.
56. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
58. *Superior Muscatel*
 Pleasantly aromatic — rich bouquet.

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4 Inglenook Riesling, 1944	2.50	
5 Chateau Wente, Wente Bros.	2.50	
6 Pastene Riesling	2.00	
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8 Pastene Rhine Wine	2.00	1.25
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14 Valliant Riesling	2.25	
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24 *Mirafiore Grignolino	3.50	2.00
25 *Mirafiore Frelsa	3.50	2.00
26 *Brolio Chianti	4.00	2.25
27 *Brolio Chianti (Half Pints)		1.25
16 Valliant Cabernet	2.25	

28 Valliant Burgundy	2.25	1.25
29 Inglenook Red Wine	2.25	
31 *De Luze Club Claret	3.00	

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46 Dubonnet45
47 Merry Widow Cocktail (Dubonnet & Vermouth)50
48 Pastene Extra Dry Cocktail Sherry	2.50	
49 Pastene Mission Cream Sherry	2.50	
51 Pastene Cucamonga Port	2.50	
52 Pastene Cucamonga Muscatel	2.50	
53 Valliant Port	2.25	
54 Valliant Muscatel	2.25	
55 Valliant Sherry	2.25	

Bot. ½ Bot.

56 Pastene Pale Dry Sherry	2.00	1.25
57 Pastene Port	2.00	1.25
58 Pastene Muscatel	2.00	1.25

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Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20

KEMP'S CHOCOLATES

Signature Assortment, ½ lb.	.45
-----------------------------	-----

Wine List on page 15

ICE CREAM

Vanilla	.
Chocolate	.
Frozen Pudding	.
Strawberry	.
Cherry Sundae	.
Pineapple Sundae	.
Strawberry Sundae	.

KEMP'S

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"Step-A-Head" Mixed Nuts, 1 lb.	.
Peanuts, ½ lb.	.
Selected Spanish Peanuts, ½ lb.	.
Selected Mixed Nuts, 6½ oz.	.
Fancy Cashews, 7 oz.	.
Selected Almonds, 7 oz.	.

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Silex Coffee

Hot Coffee, Individual Pots	.
Hot Tea, Individual Pots	.
Iced Coffee or Tea	.



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.. it's MILD
.. it's DRY

CLEAR AS A BELL

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Lemonade served in pitchers . .	1.00

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Wine List on page 15

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ALFRED KRIPS.

The new concert-master of the Pops (succeeding Julius Theodorowicz, who retired last season after many years at that post), studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard

Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

"ANNIE GET YOUR GUN"—BERLIN.

The heroine of this play with music which opened in June, 1946, is the real-life "world's best shot", known as Annie Oakley. Born in the backwoods of Ohio in 1860, and named Phoebe Anne Oakley Mozee, she became a dead shot game hunter at 9, and at 61 shot down 100 clay pigeons in a row, only four years before her death. She became an American and European celebrity with the Buffalo Bill Show.

(Continued on page 23)



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Buffalo Philharmonic
Chottonoogo Symphony
Chottonoogo Civic Chorus
Cleveland Orchestra

Columbus Philharmonic
Dollos Symphony
Detroit Symphony
Duluth Civic Symphony

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Minneapolis Symphony
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Pittsburgh Symphony

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Program 14

MONDAY, MAY 12, 1947

PROGRAM

*EUGEN ONEGIN, Polonaise Tchaikovsky
*DER FREISCHÜTZ, Overture Weber
*VOICES OF SPRING, Waltzes Strauss
TWILIGHT SONG, for Baritone and Orchestra Tillotson-Bodge

Conducted by Frederic Tillotson
Soloist: Frederick Weidner, III, '50

TOCCATA Frescobaldi-Kindler
*CAPRICCIO ESPAGNOL Rimsky-Korsakov
Alborada—Variations—Alborada—Gypsy Scene—Fandango

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BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be twelve concerts over a period of four weeks. Guest conductors will be Leonard Bernstein and Robert Shaw.

Sunday Afternoon, July 13 Extra Concert, *Music of BACH*

Sunday Afternoon, July 20 Extra Concert, *Music of MOZART*

Series A (Thursday Evening, July 24, Saturday Evening, July 26, Sunday Afternoon, July 27)

Brahms—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—Italian Symphony; *Berlioz*—“Harold in Italy” Symphony (Viola soloist: *William Primrose*); *Stravinsky*—“Le Sacre du Printemps”; *Barber*—Overture “School for Scandal”; *Honegger*—Symphony for Strings.

Series B (Thursday Evening, July 31; Saturday Evening, Aug. 2; Sunday Afternoon, Aug. 3)

Extra Concert, Tuesday Evening, Aug. 5. A *Beethoven* cycle, to include all of the nine Symphonies, and the piano Concertos Nos. 2 and 4.

Series C (Thursday Evening, Aug. 7; Saturday Evening, Aug. 9; Sunday Afternoon, Aug. 10).

Haydn—Symphony in B-flat, No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—“The Sea”; *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Stravinsky*—Symphony of Psalms; *Mozart*—Requiem (with chorus and soloists); *Martinu*, Concerto Grosso.

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JOHN SEBASTIAN BACH (1685-1750)

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The themes for the March and the Waltz are derived from the delightful ballet music from Rossini's great opera, "William Tell." Other themes are from the piano compositions, "Sins of My Old Age."

FRESCOBALDI, (1583-1643), born a century before Sebastian Bach (plus two years) not only was the greatest organist of the 17th Century, but one of the most amazing examples of musical genius far in advance of its time. Bach at 29 copied out 104 pages of a volume of Frescobaldi's music, "Fiori Musicali," printed 50 years before Bach's birth.

THE "FIVE"

These men banded together to create music which should be unmistakably Russian—not simply the product of Russian composers mimicking German and French

masters. This "Russianness" was to be achieved through utilization of the characteristic peculiarities of the songs and dances of the peasants.

Nicholas Rimsky-Korsakov (1844-1908), youngest of the group, joined it as its perhaps least accomplished, but became its most productive member, and won worldwide recognition as a master of orchestration, and author of a still standard book on the subject.

SYMPHONIC VARIATIONS — CESAR FRANCK

Written the year the Pops began, this concerto for piano and orchestra was first performed the following year (1886) in Paris, with Diémer as soloist.

One notable touch of originality in the score of the Variations is the turn-about in the roles usually assigned to the strings and to the piano. To the bowed instruments, so naturally recognized for songful tasks, Franck gives sturdy rhythmic work. In exchange, the piano, with its natural endowments for accentuating rhythm, takes the lead as the discourser of melody.

KAMENNOI OSTROW is the title of a series of twenty-four piano solos. "Rêve Angélique" is one of the number. Victor Herbert orchestrated it.

(Continued on page 31)

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*RICHARD DYER — 20th Century Minstrel.
*RICHARD TAUBER — Leading Viennese Opera Tenor.

(Continued from page 7)

light Saving time, putting screens on windows, looking at vacation advertising and spring fever, the Pops are always pleasantly nostalgic affairs. And they were pleasanter than usual last night, I'd say. They were pretty good last year, but there was more tension in the air then; a little more talk of trouble with Russia, or worry about atom bombs and one thing and another. Last night there seemed more of an air of relaxation, of reassurance.

The music last night was typical of Mr. Fiedler's genius for figuring out a program of light classical music which proves to be highly agreeable to the audience. Sometimes one or two are unfamiliar, such as the engaging Benjamin Britten suite based on the music of Rossini, but even the unfamiliar ones have that certain Pops flavor and quickly catch on.

The concert began with "Pomp and Circumstance," always a favorite with Pops-goers. Other pieces were "Music of the Spheres" by Josef Strauss, "Ranch House Party" by Gillis, the Overture to "Tannhäuser" by Wagner, "Finlandia," by Sibelius, a piece from the picture "Duel in the Sun," a medley from "Annie Get Your Gun," Anderson's latest novelty "Fiddle-Faddle" and Gould's "American Salute." There were plenty of encores, too.

NEVER SOUNDED BETTER

The orchestra, in the Pops groove from a full season of Sunday afternoons at 4:30 where the repertoire is somewhat similar to the Pops programs, never sounded better. It was fresh, vigorous and splendid-sounding, responding to the conductor's leadership with elan and enthusiasm. Although the floor audience drifted in little by little, as its time-honored custom, ten minutes after concert time there was hardly a vacant seat in the house, while the balcony audience hung over the railing in attention.

In short, although we've been having the Pops around here for sixty-two or so years now and you'd think the novelty would have worn off a little, it hasn't at all. On the contrary, they get better — and harder to get into — every season.



How the Pops Grew

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given now that conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops," — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan —
Who thinks suburban hops
More fun than Monday Pops;
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in

(Continued on page 28)

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POLONAISE in A-flat	Chopin
*POET AND PEASANT, Overture	Suppe
*RÉVE ANGÉLIQUE (Kamennoi Ostrow)	Rubinstein
JINGLES ALL THE WAY (New Version)	Cable
*BOLERO	Ravel

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"Were You There?"	Spiritual Arranged by Burleigh
"Oklahoma!" Chorus	Rodgers
*TANNHAUSER, Entrance of the Guests into the Wartburg	Wagner
*WARSAW CONCERTO for Piano and Orchestra	Addinsell
Soloist: LEO LITWIN	
ANNIE GET YOUR GUN, Selection	Berlin-Anderson
*POMP AND CIRCUMSTANCE, March	Elgar

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(Continued from page 25)

vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "high-brows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful Pops conductor must meet this require-

ment, among many others. And such a conductor, through seventeen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

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FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
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AIDA — Grand March (Act 2)	<i>Verdi</i>
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GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

12-inch, \$1.05

SAMSON AND DELILAH —

Bacchanale	<i>Saint-Saëns</i>
TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pièrné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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[29]

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DEEP RIVER	<i>Arranged by Jacchia</i>
FOSTER GALLERY	<i>Gould</i>
JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CACLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPANA	<i>Waldteufel</i>
ESTUDIANINA	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOON	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

CONCERT PIECES

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
EILI, EILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Pienné</i>
ESPANA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS: "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

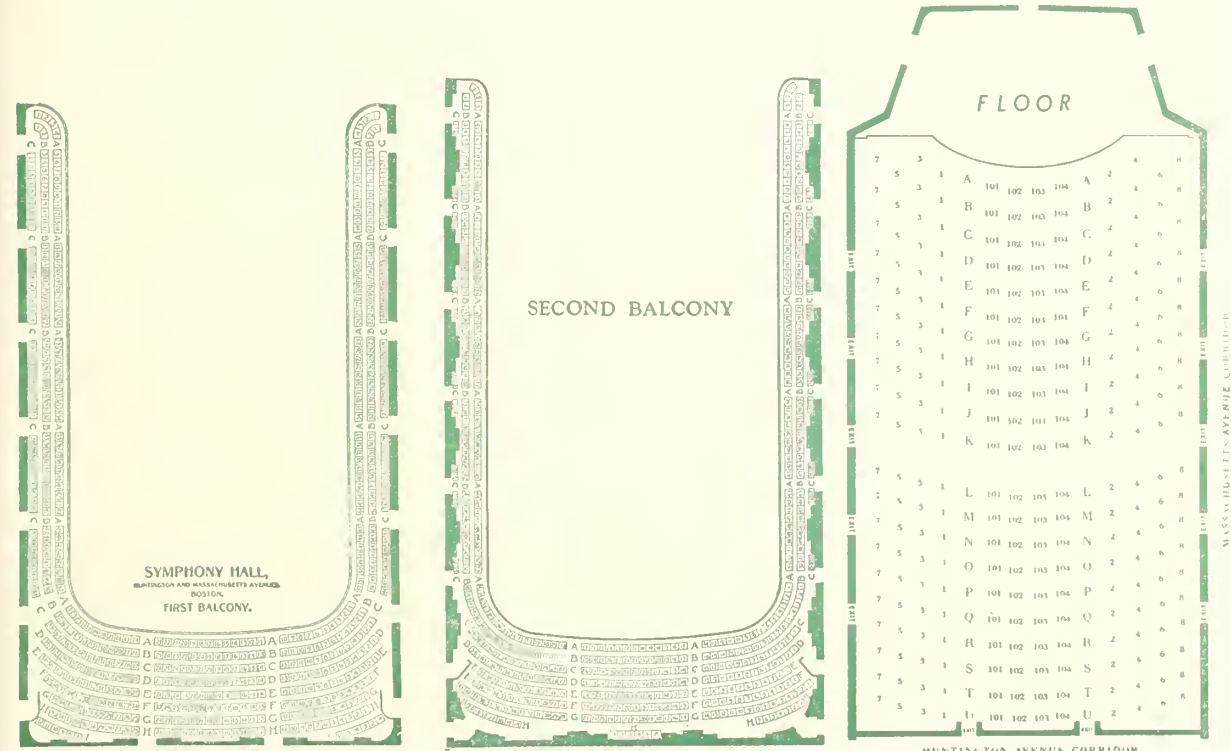
IN THE MOUNTAIN PASS
 IN THE VILLAGE
 (from "Caucasian Sketches") *Ippolitov-Ivanov*
 INTERMEZZO *Prevost*
 JEALOUSY, Gypsy Tango *Gade*
 KAMENNOI OSTROW (Rêve
 Angélique) *Rubinstein*
 LARGO (from "Xerxes") *Handel*
 LA GOLONDRINA *Serradell-Findlay*
 LA PALOMA *Yradier*
 L'ARLESIENNE, Suite No. 2 *Bizet*
 LEICHTES BLUT — Polka *Strauss*
 MALAGUENA (from Suite "Andalucia") *Lecuona*
 MARCH OF THE LITTLE LEAD SOLDIERS *Pienné*
 MARCHE SLAVE *Tchaikovsky*
 MEXICAN RHAPSODY *McBride*
 MUSIC BOX *Liadov*
 NONE BUT THE LONELY HEART
Tchaikovsky-Cailliet
 PANIS ANGELICUS *Franck*
 PERPETUUM MOBILE *Strauss*
 PIZZICATO — Polka *Joh. Strauss, Jr. & Josef Strauss*
 POLKAS by Strauss (Album) — "Tik Tak,"
 "Bahn Frei," "Pizzicati," "Leichtes
 Blut," "Annen," "Sans Souci."
 POLONAISE MILITAIRE *Chopin-Glazounov*

PRAYER OF THANKSGIVING
 PRELUDE IN C-SHARP MINOR
 PRELUDE IN G MINOR
 PROCESSION OF THE SARDAR (from
 "Caucasian Sketches") *Ippolitov-Ivanov*
 RACHEM *Mana-Zucca*
 REVE ANELIQUE (Kammenoi
 Ostrow) *Rubinstein*
 SALLY IN OUR ALLEY *Arranged by Frank Bridge*
 SANS SOUCI — Polka *Strauss*
 SCHERZO (from String Octet) *Mendelssohn*
 SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
 SONG OF INDIA (from
 "Sadko") *Rimsky-Korsakov*
 SONG OF THE VOLGA
 BARGEMEN *Arr. by Glazounov*
 TIK TAK — Polka *Strauss*
 THUNDER AND LIGHTNING — Polka *Strauss*
 TRITSCH-TRATSCH — Polka *Strauss*
 WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
 WARSAW CONCERTO (Leo Litwin,
 Soloist) *Addinsell*
 WEDDING MARCH (from "Midsummer
 Night's Dream") *Mendelssohn*
 WEDDING MARCH ("The Golden
 COCKEREL") *Rimsky-Korsakov*

POP-OVERS

ENTRANCE OF THE GUESTS
 The Landgrave calls his minstrel knights together
 in the great hall for a contest of song before himself and
 the various lords and ladies of the court. Their entrance
 is the occasion of one of the most imposing processions
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"BOLERO" — MAURICE RAVEL (1875-1937).
 First as a ballet to a choreograph of Fokine, presented
 in 1928 by Ida Rubinstein, noted Parisian dancer, and
 oftenest afterward as a virtuoso orchestral piece, this
 last orchestral score of Ravel except for his two piano
 concertos brought him far wider fame, and richer
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TECH SONGS

TAKE ME BACK TO TECH

Words by I. W. LITCHFIELD, '85.

Tune, "Solomon Levi"

By FRED SEAVER

I wish that I were back again
At the Tech on Boylston Street
Dressed in my dinky uniform,
So dapper and so neat.
I'm crazy after Calculus;
I never had enough,
It was hard to be dragged away so young
It was horribly, awfully tough—

Chorus

'Rah for TECHNOLOGY!
'OLOGY, 'Ology, oh—
Glorious old TECHNOLOGY
'Ology, 'Ology, 'Ology, 'Ology.
Take me back on a special train
To the Glorious Institute—
I yearn for the inspiration of
A technological toot!—
I'd shun the physical, quizzical Prof.,
And chapel and all that;—
But how I would love to go again
On a Scientific Bat.

Back to the days that were free from care
In the 'ology, Varsity shop,
With nothing to do but analyze air
In an aneometrical top;
Or the differentiation
Of the trigonometric powers
Of the constant pi that made me sigh
In those happy days of ours.
M-A-S-S-A-C-H-U-S-E-T-T-S
I-N-S-T-I-T-U-T-E—O-F—T-E-
C-H-N-O-L-O-G—and Y comes after G,
The Massachusetts Institute of Technology.

SONS OF M. I. T.

Words and music by JOHN B. WILBUR, '26.

Arise, ye sons of M. I. T.
In loyal brotherhood,
The future beckons unto ye
And life is full and good,
Arise and raise your steins on high,
Tonight shall ever be,
A mem'ry that will never die
Ye sons of M. I. T.

Once more thy sons, oh M. I. T.
Return from far and wide,
And gather here once more to be
Renourished by thy side,
And as we raise our steins on high
To pledge our love for thee,
We join thy sons of days gone by
In praise of M. I. T.

Oh loyal sons of M.I.T.
When clouds of war burn red,
In foreign land, on distant sea
Your battle line is spread,
To you we raise our steins on high
Wherever you may be,
And join your voices from the sky,
Ye sons of M. I. T.

SYMPHONY HALL

THE
BOSTON

POPS

ARTHUR FIEDLER
CONDUCTOR

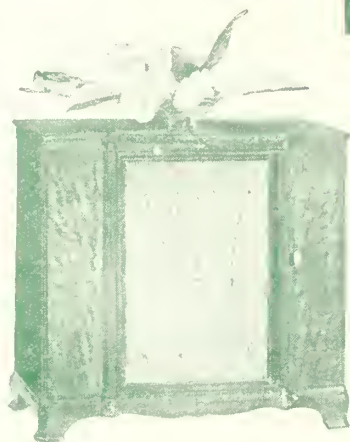
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Program 16

WEDNESDAY, MAY 14, 1947

Number 3

HARVARD NIGHT

PROGRAM

MALCOLM HOLMES, '28, *Conducting*

UP THE STREET, March Morse

NUTCRACKER, Ballet Suite Tchaikovsky

Overture—Trepak—Waltz of the Flowers

CLAIR DE LUNE Debussy

DIE MEISTERSINGER VON NÜRNBERG, Prelude Wagner

G. WALLACE WOODWORTH, '24, *Conducting*

HARVARD GLEE CLUB

William Russell, 2G

Fairlee MacDonald, '49 } Accompanists

Karl Kohn, '50

Three Fraternal Choruses for Freemasons Mozart

Laut Verkunde Unsre Freude

Final Chorus from "Eine Kleine Freimaurer Kantate" K. 623 (1791)

Lasst Uns Mit Geschlungenen Händen (1785)

Finale from Cantata: "Die Maurerfreude," K. 471 (1785)

Tenor: George Maran, '47

(Continued on page 4)



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Poem from Ovid's Fasti, Book V Elliott Carter, '30
Choeur des Soldats from "La Reine Indigo" Johann Strauss
Saints' Procession from "Four Saints in Three Acts" (1928)
Poem by Gertrude Stein Virgil Thomson, '22
Spanish Ladies English Folk Song
Casey Jones—American Railroad Song Arranged by Edward Lawton, '34

LEREOY ANDERSON, '29, Conducting

HARVARD SKETCHES Anderson

1. Lowell House Bells
2. Freshman in Harvard Square
3. Widener Reading Room
4. Class Day Confetti Battle

SERENATA Anderson

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POP-OVERS

(By R. L. HUMPHREY)

OVERTURE TO "THE BARBER OF SEVILLE"

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" — his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift — the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

"INDIGO" — JOHANN STRAUSS, JR. (1825-1899).

This was the first operetta of the Waltz King. Conducting the Court Balls from 1863 to 1870, he resigned in order to have more time for composition, turning over the imperial post to his brother, Eduard.

In 1871, Johann staged "Indigo" — the year before he conducted 10 concerts in Boston, and four in New York.

CONCERTO IN D MAJOR — HAYDN (1732-1809).

Originally, the solo instrument was a harpsichord.

Courtly in its first two movements, it ends with the earthy high spirits of a Hungarian peasant dance.

SECOND RHAPSODY — GERSHWIN (1898-1937).

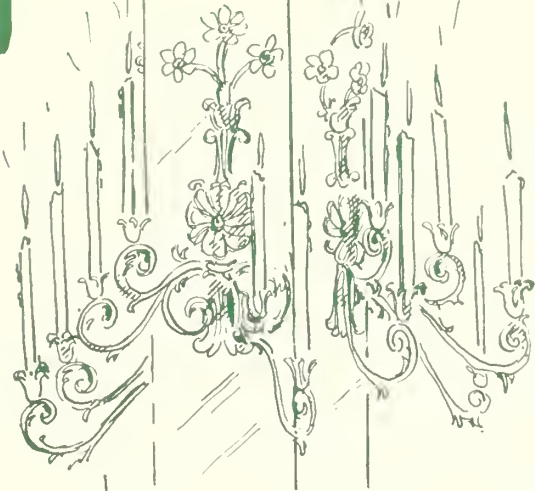
"Rhapsody in Rivets" was the original title, because the chief theme came from music for a film with a background of skyscraper construction. The contrasting second theme is suggestive of the city-dwellers who sing and dance amidst the noise and hurly-burly of their daily life.

Gershwin wrote his own orchestration.

The Rhapsody was given its first performance by the Boston Symphony Orchestra, at Symphony Hall, on January 29, 1932, with the composer as soloist.

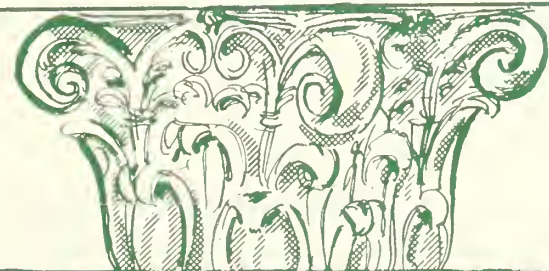
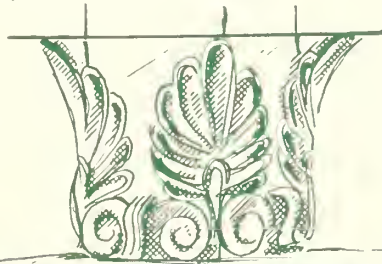
(Continued on page 9)

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Program 17

THURSDAY, MAY 15, 1917

PROGRAM

- *TANNHAUSER, Entrance of the Guests into the Wartburg Wagner
*THE BARBER OF SEVILLE, Overture Rossini
*LARGO from "Xerxes" Handel
(Solo Violin: ALFRED KRIPS)
*SAMSON AND DELILAH, Bacchanale Saint-Saens
CONCERTO for Piano and Orchestra in D major Haydn
I. Vivace
II. Larghetto
III. Rondo, all' Ungherese
RHAPSODY No. 2 for Piano and Orchestra Gershwin
Soloist: LEO SMIT
SARAH LAWRENCE CHORUS
Norman Lloyd, Director
Janice Newman, '46, Accompanist
Three Songs based on South African Tunes Arranged by Theophil Wendt
First Dance Song
My Darling Wandered Westward
Second Dance Song
Three Songs for Temperance Arranged by Norman Lloyd
Sarah Lawrence Medley No. VII
Songs of the Nineties Arranged by Norman Lloyd

(Continued on page 8)

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THE ROVING REPORTER

By RUDOLPH ELIE, JR.

*62d Pops Season Opens with Fiedler & Company
Fresh and Vigorous in Light Classical Program.*

(From the *Boston Herald*, April 30, 1947)

The bustle in the back room ten minutes before Pops time was such that you'd never think Arthur Fiedler had ever been on a stage conducting a few score musicians before. The green room, which is a sort of a slush gray and not green at all, was crowded with musicians, ushers, gladioli, pianos, music, posters, photographs, well-wishers and a few people who'd gone in the wrong door.

It's always like that, they say, when the Pops take off for the 60-day stretch in Symphony Hall, almost as gala out back as it is out front. One of the reasons for it is the tradition, long established by the musicians of the orchestra, of sending Mr. Fiedler a sheaf of fake telegrams congratulating him on the opening of the season. A good many of them of course, aren't fakes, for Mr. Fiedler's success is the considerable concern of many well-wishers indeed, but enough of them are to make it hilarious for the musicians.

IN THE MOOD

So the conductor's desk was piled high with them. "I live in South Denver (read one) and we have mountain time. When I hear 'Sunday at 4:30' it is 2:30 here. My sister lives in California and has Pacific time. She hears 'Sunday at 4:30' at 1:30 when I call her up at 2:30. Now with Daylight Saving Time do I call her up at 3:30 to hear you at 5:30? And if the Pops go on at 8:30 please tell me what time my sister should phone me so I won't miss the movie at 7:30." Another one went "I heard the record 'Duel in the Sun.' Please wire was RCA victor?" Private jokes, mostly, but riotous for those giving and receiving — and putting them all in the mood.

By the time the first bell rang, however, the jokes were over, and the musicians took their places on the stage. Mr. Fiedler looked over his time-table — for when the Pops are on the air things have to go through without a hitch — and walked to the stage door, through which came the sound of the musicians tuning up and the over-all clatter of the voices in the hall below. When the clock's second hand hit 8:29, he went through the door, strode to the conductor's stand, looked up at the radio booth in the wall alongside the organ, and the 62d season of the Pops began.

Corresponding as they do to the onset of Day-

(Continued on page 11)

Jordan Marsh

presents . . .

its Pops selection



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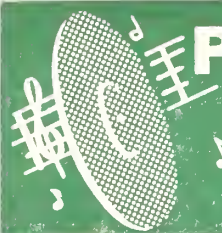
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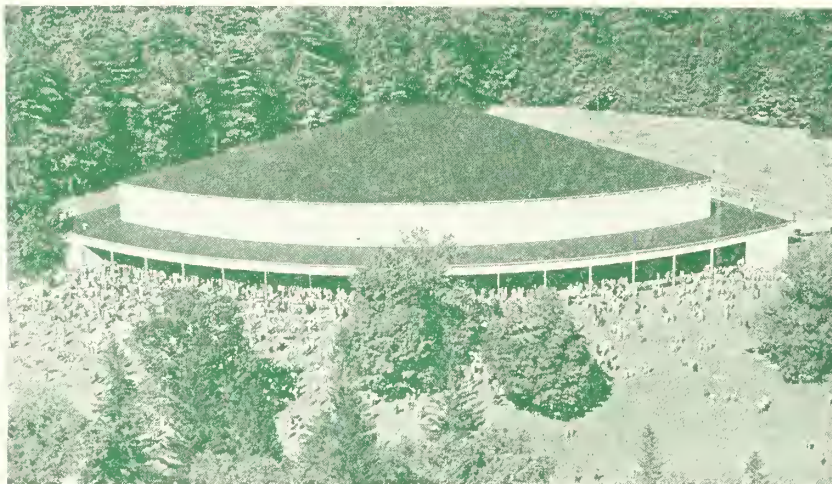
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POP-OVERS

DELIBES AND TCHAIKOVSKY.

Tchaikovsky heard "Sylvia" on his travels of 1877 (following the breakdown caused by his ill-fated marriage). "Its splendid performance by the Vienna Orchestra quite fascinated me," he wrote. He called the music "in its own style enormously clever."

LEO DELIBES (1836-1891).

Pre-eminently danceable, and at the same time welcome as delightful concert music, are the spritely, tuneful and tasteful scores of three ballets of Delibes.

He staged "La Source" in 1866; "Coppelia" in 1870; "Sylvia, or the Nymph of Diana" in 1876.

"ROMEO AND JULIET," OVERTURE-FANTASY — TCHAIKOVSKY.

Written at Balakirev's suggestion at the age of twenty-nine (and later thoroughly revised), this virtual symphonic poem ranks with the Sixth Symphony of twenty-four years later, as one of Tchaikovsky's highest achievements.

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

The famous melody played by the English horn and muted violas appears also in a duet which Tchaikovsky set to the words of the balcony scene, in an abandoned project to write an entire opera based on Shakespeare's drama.

WALTZ SCENE FROM "FAUST" — GOUNOD.

The waltz music is not only danced. It is sung by the students (basses), the soldiers (second basses), citizens (first tenors), maidens (first sopranos), and young students (second tenors). A droll effect is secured by having the old men's voices represented by those of the second sopranos.

Despite the eighteenth century origin of the waltz, Gounod blithely introduces it amid the sixteenth century surroundings of the Kermess (Fair) scene of "Faust" (Act 2).

THE FIRST WALTZ.

It is believed that the pattern of the waltz was established in 1776, with the presentation in Vienna of the opera, "Una Cosa Rara." Its composer was the Spaniard, Vicente Martin y Soler. His waltz theme is quoted by Mozart in the supper scene of "Don Giovanni."

NICCOLO PAGANINI (1782-1840)

More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His wizardry inspired Liszt to seek—and attain—equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

"THE SNOW MAIDEN" — RIMSKY-KORSAKOV (1844-1908).

Third of Rimsky's fifteen operas, and the first of his works in which he felt that he had definitely arrived as a composer, it remains one of the most delightful of his operas.

The plot: Daughter of King Winter and Fairy Spring, the Snow Maiden (Sniegurochka) is granted her wish to experience a mortal's life and romance. Falling in love with Iel, the shepherd, she is spurned by him, won by the handsome peasant youth, Mizguir. Taken by surprise by a burst of sunshine from behind a cloud, she melts away, and Mizguir disconsolately leaps into a lake.

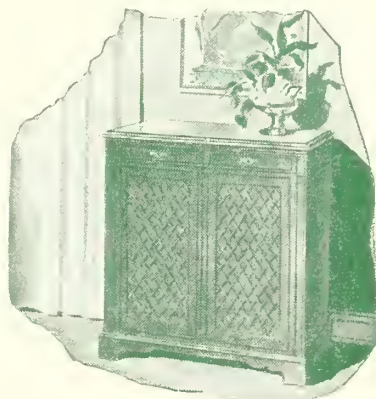
(Continued on page 18)

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Program 18

FRIDAY, MAY 16, 1947

PROGRAM

SYLVIA, Procession of Bacchus Delibes
 ROMEO AND JULIET, Overture-Fantasy Tchaikovsky
 DANSE Debussy-Ravel
 *FAUST, Waltz Scene Gounod

RHAPSODY on a Theme of Paganini for Piano and Orchestra Rachmaninoff

Soloist: BERNHARD WEISER

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George Sawyer Dunham, Director

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(Continued from page 7)

light Saving time, putting screens on windows, looking at vacation advertising and spring fever, the Pops are always pleasantly nostalgic affairs. And they were pleasanter than usual last night, I'd say. They were pretty good last year, but there was more tension in the air then; a little more talk of trouble with Russia, or worry about atom bombs and one thing and another. Last night there seemed more of an air of relaxation, of reassurance.

The music last night was typical of Mr. Fiedler's genius for figuring out a program of light classical music which proves to be highly agreeable to the audience. Sometimes one or two are unfamiliar, such as the engaging Benjamin Britten suite based on the music of Rossini, but even the unfamiliar ones have that certain Pops flavor and quickly catch on.

The concert began with "Pomp and Circumstance," always a favorite with Pops-goers. Other pieces were "Music of the Spheres" by Josef Strauss, "Ranch House Party" by Gillis, the Overture to "Tannhäuser" by Wagner, "Finlandia," by Sibelius, a piece from the picture "Duel in the Sun," a medley from "Annie Get Your Gun," Anderson's latest novelty "Fiddle-Faddle" and Gould's "American Salute." There were plenty of encores, too.

NEVER SOUNDED BETTER

The orchestra, in the Pops groove from a full season of Sunday afternoons at 4:30 where the repertoire is somewhat similar to the Pops programs, never sounded better. It was fresh, vigorous and splendid-sounding, responding to the conductor's leadership with elan and enthusiasm. Although the floor audience drifted in little by little, as its time-honored custom, ten minutes after concert time there was hardly a vacant seat in the house, while the balcony audience hung over the railing in attention.

In short, although we've been having the Pops around here for sixty-two or so years now and you'd think the novelty would have worn off a little, it hasn't at all. On the contrary, they get better — and harder to get into — every season.



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Program 19

SATURDAY, MAY 17, 1947

PROGRAM

*MILITARY POLONAISE Chopin-Glazounoff
 THE CROWN DIAMONDS, Overture Auber
 *PANIS ANGELICUS Franck
 NUTCRACKER SUITE, Waltz of the Flowers Tchaikovsky

PIANO CONCERTO No. 1 in B-flat minor, Op. 23 Tchaikovsky

- I. Allegro non troppo e molto maestoso;
allegro con spirito
- II. Andantino semplice; allegro vivace assai
- III. Allegro con fuoco

Soloist: LUISE VOSGERCHIAN

*DANUBE WAVES, Waltzes Ivanovici
 OLD MACDONALD HAD A FARM Arranged by Anderson
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SEE WINE LIST ON PAGE 15

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19. *Napa Red Burgundy*

A moderately dry red wine.

22. *Napa Cabernet 1939*

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21. *Napa Zinfandel 1940*

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23. *California Red Chianti*

Light, Tawny and moderately dry wine.

48. *Extra Dry Cocktail Sherry*

A favorite Extra Dry Sherry. Clean on the palate.

51. *Cucamonga Port*

Full, rich, fruity — not too sweet.

49. *Mission Cream Sherry*

A rich, semi-sweet cream sherry made in California from the Mission Grape.

52. *Cucamonga Muscatel*

Pleasantly sweet, rich and tasty.

57. *Superior Port*

A tawny rich wine excellent after dinner.

56. *Superior Pale Dry Sherry*

Dry — nutty — fine bouquet.

58. *Superior Muscatel*

Pleasantly aromatic — rich bouquet.

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Wine List on page 15

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CONCERTO FOR PIANO No. 1 — TCHAIKOVSKY.

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin

J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Bostonian enthusiasm for the work was unbounded, von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the finale was encored, as Bülow hastened to write the composer, sending newspaper clippings.

Elatedly, Tchaikovsky passed the news along to Rimsky-Korsakov, with this comment:

(Continued on page 23)



Arkansas Philharmonic
Buffalo Philharmonic
Chattanooga Symphony
Chattanooga Civic Chorus
Cleveland Orchestra

Columbus Philharmonic
Dallas Symphony
Detroit Symphony
Duluth Civic Symphony

El Paso Symphony
Ft. Wayne Symphony
Harrisburg Symphony
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Houston Symphony

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SUNDAY, MAY 18, 1947

Program 20

PAUL CHERKASSKY Conducting

PROGRAM

ENTRANCE OF THE GLADIATORS Fucik
*RUSSLAN AND LUDMILLA, Overture Gliuka
VALSE TRISTE Sibelius
AIDA, Fantasy Verdi

CONCERTO No. 1 in C major for Piano and Orchestra Beethoven
First movement—Allegro con brio
Soloist: NATALIE KRAMER

LES PRÉLUDES, Symphonic Poem Liszt

TALES OF THE VIENNA WOODS, Waltzes Strauss
*JEALOUSY, Gypsy Tango Gade
RUSSIAN SAILORS' DANCE Gliere

Among those present: Shawmut Lodge

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Program 21

MONDAY, MAY 19, 1947

PROGRAM

*THE PROPHET, Coronation March Meyerbeer

*MIGNON, Overture Thomas

*THAIS, Meditation Massenet

Solo Violin: ALFRED KRIPS

*ESPANA, Rhapsody Chabrier

CONCERTO for Piano and Orchestra in E-flat, No. 1 Liszt

Soloist: LUISE VOSGERCHIAN

*OUVERTURE SOLENNELLE, "1812" Tchaikovsky

OKLAHOMA! Selection Rodgers-Bodge

*MALAGUEÑA Lecuona-Grofe

*AIDA, Triumphal March Verdi

Among those present: Knights of Pythias

* Pops Recording

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BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be twelve concerts over a period of four weeks. Guest conductors will be Leonard Bernstein and Robert Shaw.

Sunday Afternoon, July 13 Extra Concert, *Music of BACH*

Sunday Afternoon, July 20 Extra Concert, *Music of MOZART*

Series A (Thursday Evening, July 24, Saturday Evening, July 26, Sunday Afternoon, July 27)
Brahms—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—Italian Symphony; *Berlioz*—"Harold in Italy" Symphony (Viola soloist: *William Primrose*); *Stravinsky*—"Le Sacre du Printemps"; *Barber*—Overture "School for Scandal"; *Honegger*—Symphony for Strings.

Series B (Thursday Evening, July 31; Saturday Evening, Aug. 2; Sunday Afternoon, Aug. 3)
 Extra Concert, Tuesday Evening, Aug. 5. A *Beethoven* cycle, to include all of the nine Symphonies, and the piano Concertos Nos. 2 and 4.

Series C (Thursday Evening, Aug. 7; Saturday Evening, Aug. 9; Sunday Afternoon, Aug. 10).
Haydn—Symphony in B-flat, No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—"The Sea"; *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Stravinsky*—Symphony of Psalms; *Mozart*—Requiem (with chorus and soloists); *Martinu*, Concerto Grosso.

Special prices for the three extra concerts (July 13, July 20, August 5) are available to subscribers to any of the three Series.

Applications for Series tickets now being received at the subscription office.

A stylized illustration of a cheetah in mid-jump. The cheetah is depicted with a yellow body and black spots, facing right with its mouth open in a roar. Its front legs are extended forward, and its hind legs are pushing off the ground. The tail is long and curved, following the motion of the jump. The illustration is set against a plain white background.

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TUESDAY, MAY 20, 1947
PROGRAM

CONCERTO in F major for Piano and Orchestra Gershwin
I. Allegro
II. Adagio
III. Allegro agitato

CAROUSEL, Selection *Rodgers-Anderson*
 MEDLEY, The Little Three *Arranged by Bodge*
 Come Fill Your Glasses Up—Secrets—Lord Jeffrey Amherst

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POP-OVERS

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole 'Finale of my concerto! Nothing like this happens in our country!'"

DANUBE WAVES — IVANOVICI.

Edition after edition of this waltz was quickly exhausted, running up a record of hundreds of thousands of copies. That was in 1885. A Roumanian bandmaster, Joseph Ivanovici, won fame throughout Europe as its composer.

"The Anniversary Song," introduced in the film, "The Jolson Story," is an adaptation, with the addition of words, of a theme of this instrumental music.

Like the Strauss waltzes, this is really a suite of waltzes (there are four), with an introduction and coda. The popular song is based on the theme of the first one.

Ivanovici wrote others which rated as successes, but not on the scale of this one.

"GAYANE"—ARAM KHATCHATOURIAN.

Like a ballet of Shostakovitch, this one by his

Armenian-born contemporary has to do with life on a collectivist farm.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of the Russian ideas which played a very conspicuous part in Armenia's new political situation.

PIANO CONCERTO NO. 1 — BEETHOVEN (1770-1827).

Formerly rather looked down on as works that were too early to be "Beethovenish," the first and second concertos are being re-discovered by pianists and critics as not being so negligible.

OVERTURE TO "MIGNON" — AMBROISE THOMAS.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

RHAPSODY, "ESPAÑA." Emmanuel Chabrier (1841-1894), unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Val-

(Continued on page 31)

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How the Pops Grew

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given now that conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops," — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan —
Who thinks suburban hops
More fun than Monday Pops;
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the

exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "high-brows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful Pops conductor must meet this requirement, among many others. And such a conductor, through seventeen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

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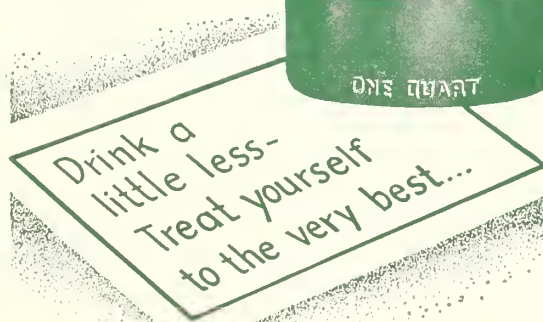


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Program 23

**WEDNESDAY, MAY 21, 1947
DARTMOUTH NIGHT
PROGRAM**

RAKOCZY, Hungarian March	Berlioz
*OBERON, Overture	Weber
SPRING, for String Orchestra	Grieg
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss

CONCERTO for Two Pianos and Orchestra McDonald
I. Molto moderato: allegro
II. Andante espressivo
III. Jnarezca

Soloists: FRANCES REILLY and BARBARA MARDEN
DARTMOUTH COLLEGE GLEE CLUB
Donald E. Cobleigh, *Director*
John P. Metcalf, *Vocal Coach*

Come Fellows
Twilight Song
Where oh Where are the Pea Green Freshmen?
Dartmouth Undying
Hanover Winter Song
Eleazar Wheelock

ANNIE GET YOUR GUN, Selection	Berlin-Anderson
*ORIZABA from "Duel in the Sun"	Tiomkin
SONGS OF DARTMOUTH	Arranged by Anderson
Dartmouth's in Town Again—As the Backs Go Tearing By—Glory to Dartmouth—D-A-R-T-M-O-U-T-H	* Pops Recording BALDWIN PIANOS

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Hit Tunes at the Pops

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)

- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915—
- 1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwins)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- Intermezzo (Prévost)
- 1942 { "Deep in the Heart of Texas" (Swander)
- 1943 { "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1944 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"
- 1946 "Jingles all the Way" (Cable)
- 1947 — (?)

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OVERTURES

BARTERED BRIDE	<i>Smetana</i>
BELLE HELENE, LA	<i>Offenbach</i>
CARNEVAL	<i>Dvorák</i>
1812 (Overture Solennelle)	<i>Tchaikovsky</i>
FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OBERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

SAMSON AND DELILAH — Bacchanale	<i>Saint-Saëns</i>
TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pienné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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DEEP RIVER	<i>Arranged by Jacchia</i>
FOSTER GALLERY	<i>Gould</i>
JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE	
I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CAGLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPANA	<i>Waldteufel</i>
ESTUDIANTINA	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOON	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

CONCERT PIECES

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
EILI, EILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Pienné</i>
ESPANA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

IN THE MOUNTAIN PASS
 IN THE VILLAGE
 (from "Caucasian Sketches") *Ippolitov-Ivanov*
 INTERMEZZO *Prevost*
 JEALOUSY, Gypsy Tango *Gade*
 KAMENNOI OSTROW (Rêve
 Angélique) *Rubinstein*
 LARGO (from "Xerxes") *Handel*
 LA GOLONDRINA *Serradell-Findlay*
 LA PALOMA *Yradier*
 L'ARLESienne, Suite No. 2 *Bizet*
 LEICHTES BLUT — Polka *Strauss*
 MALAGUENA (from Suite "Andalucia") *Lecuona*
 MARCH OF THE LITTLE LEAD SOLDIERS *Piérné*
 MARCHE SLAVE *Tchaikovsky*
 MEXICAN RHAPSODY *McBride*
 MUSIC BOX *Liadov*
 NONE BUT THE LONELY HEART *Tchaikovsky-Cailliet*
 PANIS ANGELICUS *Franck*
 PERPETUUM MOBILE *Strauss*
 PIZZICATO—Polka *Joh. Strauss, Jr. & Josef Strauss*
 POLKAS by Strauss (Album) — "Tik Tak,"
 "Bahn Frei," "Pizzicati," "Leichtes
 Blut," "Annen," "Sans Souci."
 POLONAISE MILITAIRE *Chopin-Glazounov*

PRAYER OF THANKSGIVING *Old Dutch Air*
 PRELUDE IN C-SHARP MINOR *Rachmaninoff*
 PRELUDE IN G MINOR *Rachmaninoff*
 PROCESSION OF THE SARDAR (from
 "Caucasian Sketches") *Ippolitov-Ivanov*
 RACHEM *Mana-Zucca*
 REVE ANGLIQUE (Kammenoi
 Ostrow) *Rubinstein*
 SALLY IN OUR ALLEY *Arranged by Frank Bridge*
 SANS SOUCI — Polka *Strauss*
 SCHERZO (from String Octet) *Mendelssohn*
 SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
 SONG OF INDIA (from
 "Sadko") *Rimsky-Korsakov*
 SONG OF THE VOLGA
 BARGEMEN *Arr. by Glazounov*
 TIK TAK — Polka *Strauss*
 THUNDER AND LIGHTNING — Polka *Strauss*
 TRITSCH-TRATSCH — Polka *Strauss*
 WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
 WARSAW CONCERTO (Leo Litwin,
 Soloist) *Addinsell*
 WEDDING MARCH (from "Midsummer
 Night's Dream") *Mendelssohn*
 WEDDING MARCH ("The Golden
 COCKEREL.") *Rimsky-Korsakov*

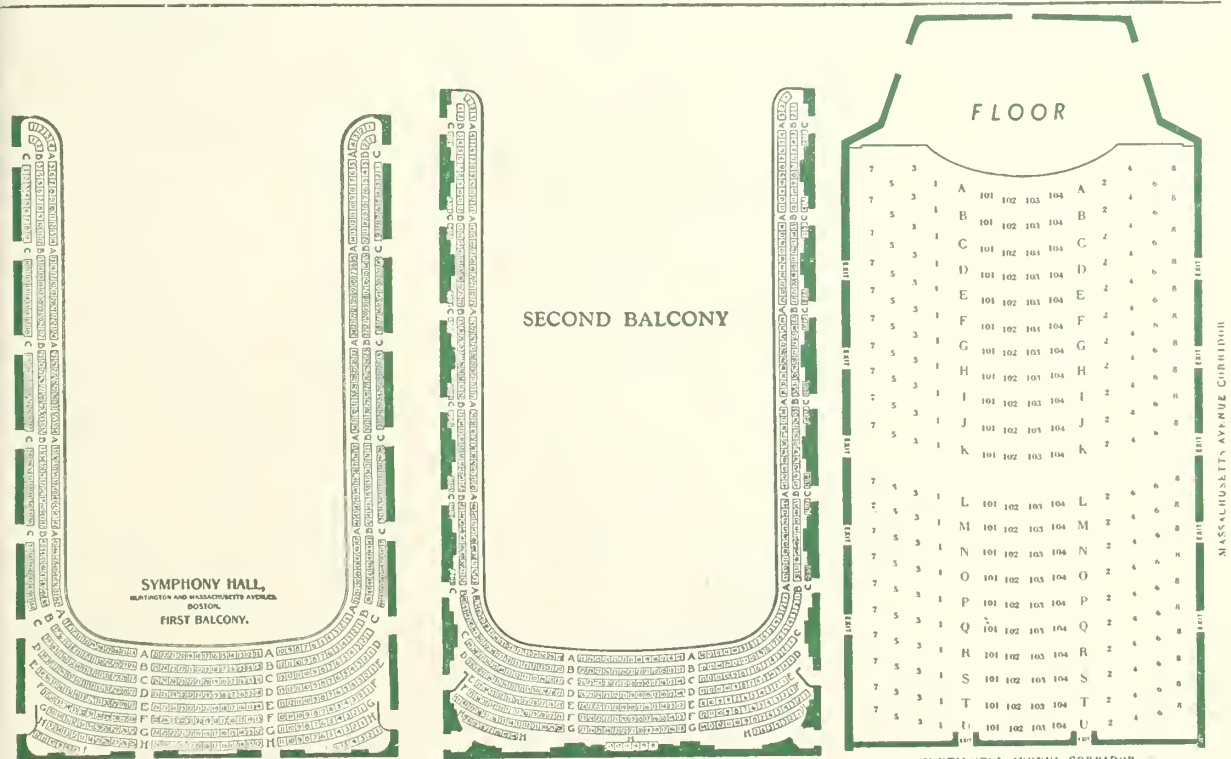
POP-OVERS

encia. He devoted himself tirelessly to noting down
 melodies and intricate rhythmic patterns.

SERENATA — LEROY ANDERSON.
 A song text for this music, under title "A Flame"
 has just been written by Ted Mossman, author of
 "Till the End of Time."

TCHAIKOVSKY'S VIEWS ON BALLET MUSIC
 "I can never understand why 'ballet music' should be
 used as an epithet of contempt. The music of a ballet is
 not invariably bad, for there are good works of this class
 — Delibes's "Sylvia" for example."

DARTMOUTH NIGHT PIANO SOLOISTS.
 Barbara Marden is the daughter of Robert F.
 Marden, Dartmouth, '98. Frances Reilly is the daugh-
 ter of Walter S. Reilly, Dartmouth, '11.



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Rings slightly enlarged to show detail

Program 23

WEDNESDAY, MAY 21, 1947
DARTMOUTH NIGHT
PROGRAM

Number 4

RAKOCZY, Hungarian March	Berlioz
*OBERON, Overture	Weber
SPRING, for String Orchestra	Grieg
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss

CONCERTO for Two Pianos and Orchestra McDonald

I. Molto moderato: allegro III. Juarezca
II. Andante espressivo

Soloists: FRANCES REILLY and BARBARA MARDEN

DARTMOUTH COLLEGE GLEE CLUB

Donald E. Cobleigh, *Director*
John P. Metcalf, *Vocal Coach*

Come Fellows
Twilight Song
Where oh Where are the Pea Green Freshmen?
Dartmouth Undying
Hanover Winter Song
Eleazar Wheelock

ANNIE GET YOUR GUN, Selection Berlin-Anderson

*ORIZABA from "Duel in the Sun" Tiomkin

SONGS OF DARTMOUTH Arranged by Anderson

Dartmouth's in Town Again—As the Backs Go Tearing By—Glory to

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Program 24

THURSDAY, MAY 22, 1947

PROGRAM

LORRAINE March Ganne
MASANIELLO, Overture Auber
ROMANCE from the Second Violin Concerto Wieniawski
(The solo part played by the combined first violins)
RIDE OF THE VALKYRIES Wagner

*DANZA PIEMONTESE No. 1 Sinigaglia
LA VALSE, Choreographic Poem Ravel
*WARSAW Concerto for Piano and Orchestra Addinsell

Soloist: LEO LITWIN

PORGY AND BESS, Selection Gershwin
SURREY WITH THE FRINGE ON TOP Rodgers-Gould
*ORIZABA from "Duel in the Sun" Tiomkin

Among those present: Simmons Club; American Association of
University Women

* Pops Recording

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POP-OVERS

(By R. L. HUMPHREY)

RAKOCZY MARCH. Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

FERENC RAKOCZY. Great Hungarian patriot. After Hungary became a province of Austria, he emerged from exile in 1703, to lead his people in a renewal of a struggle for religious and civil liberty, which succeeded in 1711.

CONCERTO FOR TWO PIANOS — McDONALD.

Written by Harl McDonald in 1935, the year in which he published his scientific treatise, "New Methods of Measuring Tone," based on three years of experiment.

Born on his father's cattle ranch near Boulder, Colo., McDonald composed at 7, became piano soloist and guest conductor with various orchestras, has composed symphonic, chamber, and choral works, has been manager of the Philadelphia Orchestra since 1939.

RIDE OF THE VALKYRIES.

Act Three of "Die Walkure" (The Valkyrie) opens with this music.

It betokens the assembling, mounted on winged horses, of Brünnhilde and her eight sister-Valkyries—the War God Wotan's warrior daughters, whose mission is to gather up heroes slain in battle, and ride up through the skies with them to Valhalla, heaven of heroes in the old Teutonic myths.

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

DANZA PIEMONTESE—LEONE SINIGAGLIA (b. 1868).

A rare distinction among modern Italian composers goes to Sinigaglia. He has avoided composing opera, and has concentrated on concert music.

This is one of a set of dances based on folk melodies (op. 31). Before it he had used Piedmontese themes in a Rhapsody for Violin and Orchestra (op. 26), and afterward in a Suite (op. 37).

Such interest in folk material appears to be a result of the composer's studies with Dvorak.

"LA VALSE," CHOREOGRAPHIC POEM—RAVEL.

Addicts of "Bolero" have an opportunity here to absorb the fact that whereas "Bolero" is a clever trick of craftsmanship, "La Valse" is an authentic masterpiece of art.

The idea came to Ravel during World War I, but he did not complete the composition until 1920. It was first presented that year in Vienna as a duet for two pianos presided over by Ravel and Casella.

Three divisions are ascribed to the work: The Birth of the Waltz, the Waltz, and The Apotheosis of the Waltz.

On the score is printed this summarizing prefatory note:

"Whirling clouds give glimpses, through rifts, of couples dancing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, fortissimo. An Imperial court about 1855." (That date is about ten years after Johann Strauss, Jr., became established as conductor and composer in his own right.)

WARSAW CONCERTO — RICHARD ADDINSELL. From music written for the English film. "Dangerous Moonlight," shown in the United States as "Suicide Squadron." The hero is a Polish pianist who fights beside the British as an aviator.

(Continued on page 9)

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Program 25

FRIDAY, MAY 23, 1947

WHEELER BECKETT Conducting

PROGRAM

*LOHENGGRIN, Introduction to Act III Wagner
PEER GYNT SUITE Grieg
Morning Mood—Anitra's Dance—In the Hall of the Mountain King
HUNGARIAN DANCE Brahms
CINDERELLA, Fantasy Beckett

NEW WORLD SYMPHONY, Largo Dvorak
STEPHEN FOSTER SUITE Arranged by Beckett
Camptown Races—My Old Kentucky Home—Swanee River—O Susanna
*BALLET OF THE HOURS, from "La Gioconda" Ponchielli

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
ARABIAN DANCE from the "Nutteracker" Suite Tchaikovsky
FOURTH SYMPHONY, Finale Tchaikovsky

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THE BOSTON SYMPHONY ORCHESTRA ON THE AIR

When Henry Lee Higginson made the pioneering step of founding the Boston Symphony Orchestra in 1881, he believed, and often said, that a successful orchestra must have two aims before all others: to play as well as possible and to reach as many listeners as possible. How well he built up the quality of the orchestra is now familiar history. But he was no less zealous to increase its public. He did this by instituting Pop concerts in its fifth year, by arranging tours of nearby cities, and by admitting students and other listeners of limited means to the final rehearsals on Friday afternoons.

The Boston Symphony Orchestra has continued in this purpose, and has been able to multiply its public many times. It plays in as many cities as a busy winter schedule allows; it prepares a growing public by Young People's Concerts; the Pops audiences have greatly increased, and the popular approach to symphonic music is further developed by the free open-air Esplanade Concerts. The Berkshire Festival in July and August brings many thousands of hearers from every part of the United States. In 1881 the Orchestra's public numbered about 100,000, while in the present season as many as 850,000 will have heard the Orchestra. The invention of the radio, and its development since Mr. Higginson's day has made this nation at large aware of music as it could never have been before. Mr. Higginson would have been immeasurably gratified if he could have beheld his orchestra take a leading part in this development, as its listening public increased from thousands to millions.

The Boston Symphony Orchestra was the pioneer in symphonic broadcasting. It was the first major orchestra to be heard on the air, in the days when concert managers feared (reasonably but mistakenly) that to give away what they were selling at the same time would spell the ruin of paid concerts. The traditional Saturday night concerts were broadcast from Symphony Hall from January 23, 1926, to the end of the season (WBZ) under the pioneering sponsorship of the W. S. Quinby Company (La Touraine Coffee). People marveled to hear a symphony of Beethoven or Brahms trickling through their horn speakers or ear phones.

The Saturday night concerts were taken by a network (NBC) in the season 1935-1936, the Pops included. In 1936-1937 there was a series of Thursday evening and occasional Friday afternoon broadcasts. There were likewise Pops and Esplanade broadcasts in 1938 by the Yankee Network.

On December 26, 1942, the Boston Symphony Orchestra again went on the air on a sustaining basis by the Blue Network (the first part of each Saturday evening program). Beginning December 25, 1943, these concerts were sponsored by the Allis-Chalmers Manufacturing Company of Milwaukee. For the season 1945-1946 the hour was changed to include the second portion of the program. This sponsorship ended with the Berkshire Festival concert of August 10, 1946.

(Continued on page 11)

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Program 26

SATURDAY, MAY 24, 1947

PROGRAM

*AIDA, Triumphal March	Verdi
*LA GAZZA LADRA, Overture	Rossini
SLEEPERS AWAKE from Cantata No. 140	Bach
FAUST, Waltz Scene	Gounod

LOHENGRIN, Prelude	Wagner
GAÎTE PARISIENNE Suite	Offenbach
CAPRICCIO BRILLANT for Piano and Orchestra	Mendelssohn

Soloist: GREGORY TUCKER

TALES FROM THE VIENNA WOODS, Waltzes	Strauss
AD LIB for Piano and Orchestra	Tucker
*PROCESSION OF THE SARDAR	Ippolitor-Ivanov

Among those present: Bennington College Alumnae; Babson Institute

Pops Recording

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AS THE TULIPS
THAT ARE
BEGINNING TO BLOOM
IN THE
PUBLIC GARDENS
ACROSS THE WAY

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POP-OVERS

"PEER GYNT" SUITE, NO. 1.—GRIEG.

At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama, "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

Story of the play. Peer is the self-centered, impudent, braggart, rascally son of the widow Aase, who never fails but momentarily to love and forgive him. He elopes with Ingrid, another man's bride, on their wedding night. Next day he abandons her and disappears, leaving his mother to pay the law's demand of forfeiture of her property except for the barest essentials.

Encountering a mysterious Woman in Green, who turns out to be the daughter of the King of the Trolls, Peer in his thirst for personal aggrandizement nearly allows himself to be transformed into a troll, complete with tail, so as to inherit the Kingdom of Trolls. Just in time, goaded by the repulsiveness of the bride offered him, he revolts, is set upon by a tormenting horde of trolls and escapes.

He returns to Aase as she is on her deathbed, and showing real filial devotion, smooths her way into the next world — merely lying to her to make her happy, by assuring her in her delirium that he is driving her by sleigh to a splendid feast in Soria-Moria Castle, west of the moon and east of the sun.

Peer next turns up in Africa, selling natives to slave traders, getting rich, ending outsmarted.

In the desert, he steals some robbers' accumulations, with which he is enabled to pass himself off as rating the titles of Prophet and Master. An Arab chieftain entertains him with feasting and the singing and dancing of a troupe of girls. He elopes with the Bedouin beauty, Anitra. She flatters him, then robs him and flees with his magnificent stolen steed.

At last, aged, beggared, broken, Peer goes home. Solveig, the girl who fell in love with him years ago for his boldness and imagination, receives him tenderly. Peer dies in her arms.

HUNGARIAN DANCE — BRAHMS.

Originally for piano duet. Brahms published four books in this form, arranged from melodies by Hungarian composers. He orchestrated twenty-one of the dances. His inspiration came of his friendship for the Hungarian gypsy violinist, Eduard Remenyi, with whom he toured as pianist in 1853.

SYMPHONY "FROM THE NEW WORLD"—DVORAK

The fifth—and, according to many critics—best of Dvorak's seven published symphonies. (He left two unpublished.) Its eminent Czech composer orchestrated it in 1893, in Spillville, Iowa (whither many of his countrymen had emigrated). He had sketched it in New York, where he was Director of the National Conservatory of Music from 1892 to 1895.

Once thought to be an exploitation of American Negro and Indian folk themes, it is now considered to be chiefly the expression of feeling of a sensitive, observant and homesick Czech stranded in America.

LARGO FROM "NEW WORLD" SYMPHONY

The erroneous notion that Dvorak used a Negro spiritual for the beautiful English horn melody is due to the fact that this inspiration of his own was fitted with words and made into a pseudo spiritual, "Going Home."

The apparent Negro quality is lent by Dvorak's use of the five-tone scale, found in spirituals—but also American Indian and European folk melodies.

STEPHEN COLLINS FOSTER (b. near Pittsburgh, July 4, 1826; d. New York, 1864).

Self-taught, and declining to study formally for fear it would spoil his natural qualities, he composed a total of 200 songs and instrumental pieces. Most of his texts

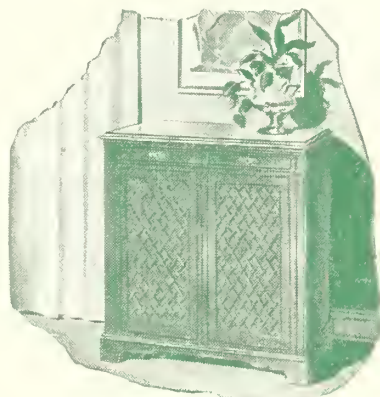
(Continued on page 18)

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Program 27

SUNDAY, MAY 25, 1947

AMERICAN NEWSPAPER GUILD NIGHT

PROGRAM

*THE PROPHET, Coronation March Meyerbeer
SAKUNTALA, Overture Goldmark
AVE MARIA Schubert-Wilhelmj

Solo Violin: ALFRED KRIPS

*ORIZABA from "Duel in the Sun" Tiomkin

ROSES FROM THE SOUTH, Waltzes Strauss

GAYANE, Ballet Suite Khatchatourian

Song of the Rose Maidens—Lullaby—Sword Dance

SPANISH RHAPSODY for Piano and Orchestra Liszt-Busoni

Folies d'Espagne—Jota Aragonesa

Soloist: BERNHARD WEISER

ANNIE GET YOUR GUN, Selection Berlin-Anderson

*OLD TIMERS' NIGHT at the Pops Arranged by Lake

Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie

O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the

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(Continued from page 7)

For the season of 1946-1947, the Symphony concerts were broadcast over a network of the American Broadcasting Company, 9:30-10:30 on Tuesday evenings, and from January 21 to the end of the regular season were sponsored by the John Hancock Mutual Life Insurance Company (8:30-9:30). The Pops are broadcast on Tuesdays 8:30-9:30 D.S.T.

Dr. Serge Koussevitzky has been the leader of this orchestra throughout its record of broadcasts. He has thus put countless symphony programs on the air. He has been aware of the fact that many listeners in communities remote from "live" symphony concerts are primarily interested in becoming familiar with the standard symphonic repertory. He is also aware that no art can live exclusively in the past. The music which is being written in our own time must live and grow in concert performance. Young composers introduced by Dr. Koussevitzky on the air have been proved by the initial and by subsequent performances to be important and vital in the music of today.



How the Pops Grew

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given now that conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops

(Continued on page 25)

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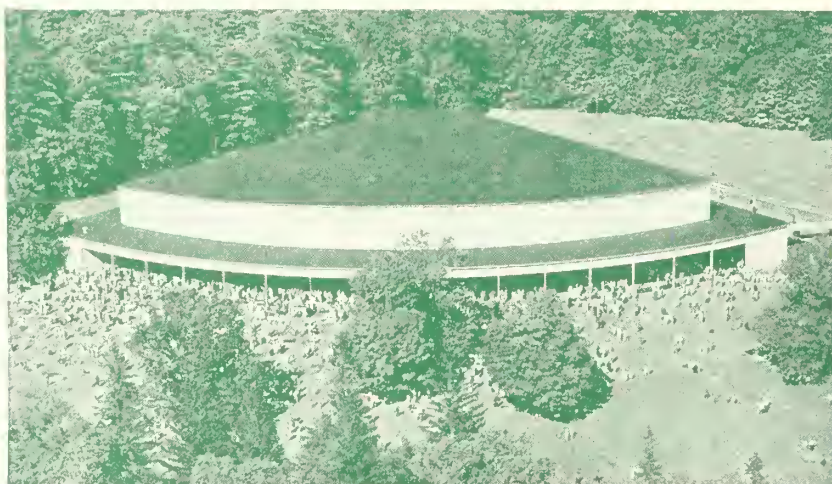


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POPS No.

SEE WINE LIST ON PAGE 15

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21. *Napa Zinfandel 1940*

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23. *California Red Chianti*

Light, Tawny and moderately dry wine.

48. *Extra Dry Cocktail Sherry*

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51. *Cucamonga Port*

Full, rich, fruity — not too sweet.

49. *Mission Cream Sherry*

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52. *Cucamonga Muscatel*

Pleasantly sweet, rich and tasty.

57. *Superior Port*

A tawny rich wine excellent after dinner.

56. *Superior Pale Dry Sherry*

Dry — nutty — fine bouquet.

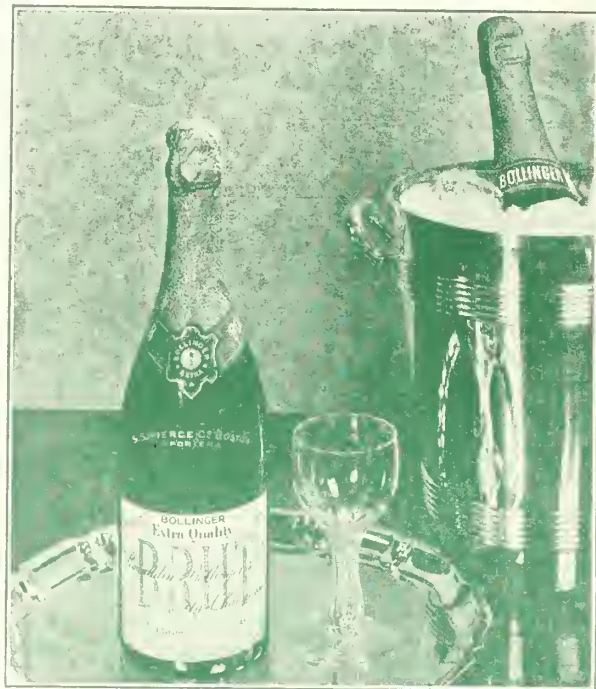
58. *Superior Muscatel*

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BOSTON UNIVERSITY HYMN

DANIEL L. MARSH

JOHN P. MARSHALL

¹
O glorious thy name and fame,
Resplendent from thy youth!
O radiant the holy flame
That lights thy lamp of Truth!
O Boston University,
O Alma Mater dear,
We'll cherish, love and honor thee,
And thy great name revere.

²
O wonderful thy Charter's aim —
High Learning's perfect flower
And Virtue's fruit. Let these proclaim
Thy nurture and thy power.
O Boston University,
O Alma Mater true,
We'll strive to make the Future
free,
And thus thy goal pursue.

³
O beautiful thy colors' gleam,
The scarlet and the white,
When Love and Life mean all they
seem,
Courageous for the Right!
O Boston University,
O Alma Mater brave,
We'll boldly stand for purity
Where'er thy banners wave.

⁴
O Vision Splendid! Thine the art
To make all visions real:
The call to serve with all the heart
Is blazoned on thy seal.
O Boston University,
O Alma Mater fine,
We'll live to give reality
To thine ideals divine.

CLARISSIMA

RALPH W. TAYLOR

BRENTON C. PATTERSON

¹
Heart of old Trimountain town,
Thru the ages extend thy renown!
Past and present join in song,
Thy praises to prolong,
Afar shines thy clear beacon light
Ever guiding to truth and to right,
Dear Boston University,
Be thy fair dominion long.

²
Laud we thy Puritan birth;
And do tribute to thy sterling worth.
True to thee thy every son,
By bonds of love made one!
Our laurels we bring to thy shrine,
All our life's full attainment is thine.
Old Boston, we will turn to thee,
Wherever our course may run.

Join we all in loving praise,
Sing her triumph clear;
Honor the name of enduring fame
With rev'rent lays.
Sound afar her glory true,
Hail with cheer on cheer!
Clarissima mater alma! Old B. U.

HAIL, BOSTON UNIVERSITY

DANIEL L. MARSH

MRS. M. H. GULESIAN

¹
All hail to thee, beloved school,
Old Boston's soul revealing
In love of country's highest rule,
In poetry's finest feeling.
Valor of Massachusetts Bay
Lives in thy spirit here today.
With such a heart, thou shalt prevail,
Hail, Alma Mater, hail, all hail!

All hail to thee, mentor of youth,
Our guide to wisdom's fountain,
Still lives in thy brave quest of truth,
Adventurous Old Trimountain;
And Beacon Hill's far famous light
Burns in thy torch of learning bright.
A light that shines o'er hill and dale,
Hail, Alma Mater, hail, all hail!

Chorus
Hail, worthy school of Boston town,
Fair Boston University.
Hail, stalwart school and world renown,
Strong Boston University.
Founders decreed thy purpose to be
Learning and virtue and piety.
Still true to them, thou wilt not fail:
Hail, Alma Mater, hail, all hail!

Conducted by Dr. JAMES R. HOUGHTON



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Pretzels	.10
Cheese Wafers	.10
Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20

KEMP'S CHOCOLATES

Signature Assortment, ½ lb.	.45
-----------------------------	-----

Wine List on page 15

ICE CREAM

Vanilla	.
Chocolate	.
Frozen Pudding	.
Strawberry	.
Cherry Sundae	.
Pineapple Sundae	.
Strawberry Sundae	.

KEMP'S

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"Step-A-Head" Mixed Nuts, 1 lb.	.
Peanuts, ½ lb.	.
Selected Spanish Peanuts, ½ lb.	.
Selected Mixed Nuts, 6½ oz.	.
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Lemonade25

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Lemonade served in pitchers . .	1.00
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PUNCH served in pitchers . .	1.25

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El Blason30
Cabana Belvederes30
Portagas Belvederes30
Ponch Perfeccionados30
La Simbano Americanos30

CIGARETTES

Lucky Strikes . . . . .	.25
Chesterfields . . . . .	.25
Camels . . . . .	.25
Old Golds . . . . .	.25
Philip Morris . . . . .	.25
S. S. Pierce Virginia Blend25
Pall Mall25
Kools25
Marlborough25

Wine List on page 15

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POP-OVERS

were his own. His melodies, it has been aptly said, were "simple, but not trivial."

"The best of the songs," according to Oscar Thompson's excellent Cyclopaedia, "form the most important group of people's songs that have ever come from the pen of any composer. . . . They are probably the most typically American expression that any composer has yet achieved."

"He dealt with fundamental emotions which gave his work a universal rather than a local appeal."

BALLET OF THE HOURS, FROM "LA GIOCONDA."

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

OVERTURE TO "LA GAZZA LADRA" — ROSSINI.

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

The plot: Poor little servant maid, Ninetta, is placed on trial for her life for the alleged theft of a silver spoon. That seems pretty excessive nowadays, of course. But Ninetta had made the mistake of rejecting the dearly-priced offers of acquittal tendered by a very unpleasant official of the type which turned up on the opera stage in modern times as Baron Scarpia. At the crucial moment of the trial, a witness rushes up with

(Continued on page 22)



Arkansas Philharmonic
Buffalo Philharmonic
Chattanooga Symphony
Chattanooga Civic Chorus
Cleveland Orchestra

Columbus Philharmonic
Dallas Symphony
Detroit Symphony
Duluth Civic Symphony

El Paso Symphony
Fr. Wayne Symphony
Harrisburg Symphony
Hollywood Bowl, Los Angeles
Houston Symphony

Indianapolis Symphony
Kansas City Symphony
Los Angeles Symphony
Louisville Philharmonic

Miami Symphony
Minneapolis Symphony
Nat. Orchestral Assoc. of N.Y.
Nat. Symphony, Wash., D.C.
New Jersey Symphony

New Orleans Civic Symphony
New York Philharmonic Symphony
Philadelphia Orchestra
Pittsburgh Symphony

Portland Symphony
Robin Hood Dell Concerts, Phila.
Rochester Symphony
St. Louis Symphony
San Antonio Symphony

Seattle Symphony
Stadium Concerts, N. Y. City
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Vancouver Symphony

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MONDAY, MAY 26, 1947 BOSTON UNIVERSITY NIGHT PROGRAM

Program 28

CARMEN, Prelude	Bizet
*RUSSLAN AND LUDMILLA, Overture	Glinka
SCHERZO from "A Midsummer Night's Dream"	Mendelssohn
FOUR CONVERSATION PIECES	Robert D. King
Allegro moderato	
Moderato	
Allegro—Moderato—Allegro	
Allegro	

(Conducted by the composer)

CONCERTO NO. 2 for Piano and Orchestra	Rachmaninoff
First Movement: Moderato	
Soloist: ALFRED GILES, G.	
DIE MEISTERSINGER VON NÜRNBERG, Prelude	Wagner
BOSTON UNIVERSITY SONGS	
"Clarissima"	B. C. Peterson, '11
"Hail, Boston University"	Mrs. M. H. Gulesian
"Boston University Hymn"	John P. Marshall

TALES FROM THE VIENNA WOODS, Waltzes	Strauss
ANNIE GET YOUR GUN, Selection	Berlin-Anderson
*ORIZABA from "Duel in the Sun"	Tiomkin
* Pops Recording	BALDWIN PIANO

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BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be twelve concerts over a period of four weeks. Guest conductors will be Leonard Bernstein and Robert Shaw.

Sunday Afternoon, July 13 Extra Concert, *Music of BACH*

Sunday Afternoon, July 20 Extra Concert, *Music of MOZART*

Series A (Thursday Evening, July 24, Saturday Evening, July 26, Sunday Afternoon, July 27)

Brahms—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—Italian Symphony; *Berlioz*—“Harold in Italy” Symphony (Viola soloist: *William Primrose*); *Stravinsky*—“Le Sacre du Printemps”; *Barber*—Overture “School for Scandal”; *Honegger*—Symphony for Strings.

Series B (Thursday Evening, July 31; Saturday Evening, Aug. 2; Sunday Afternoon, Aug. 3)

Extra Concert, Tuesday Evening, Aug. 5. A *Beethoven* cycle, to include all of the nine Symphonies, and the piano Concertos Nos. 2 and 4.

Series C (Thursday Evening, Aug. 7; Saturday Evening, Aug. 9; Sunday Afternoon, Aug. 10).

Haydn—Symphony in B-flat, No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—“The Sea”; *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Stravinsky*—Symphony of Psalms; *Mozart*—Requiem (with chorus and soloists); *Martinu*, Concerto Grosso.

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POP-OVERS

the evidence that a tame magpie has stolen the spoon. And in the midst of all this, Ninetta has steadfastly refused to give up the secret that her father is a deserter from the army.

SLEEPERS, AWAKE! -- SEBASTIAN BACH (1685-1750).

From the 140th of the 232 Cantatas which form one of the richest treasures of Bach's genius.

It is based on the parable of the Virgins and the Bridegroom, in the Gospel of St. Matthew (25, 1-13).

BALLET MUSIC. "GAÎTÉ PARISIENNE" (PARISIAN GAYETY)—OFFENBACH.

This music, specially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets.

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"Parisian Life" found its fun in showing what might happen if members of the working class should mimic their "betters" in the social whirl. For example, a head waiter shows himself as a man of "infinite resource and sagacity," like Kipling's mariner swallowed by a whale.

In "The Grand Duchess," a delightful time is afforded the audience at the expense of the military clique of arm-chair generals, as typified by General Boum.

CORONATION MARCH FROM "THE PROPHET."

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

As the opera presents the story, John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

(Continued on page 24)

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- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM



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Marion Fitch—Jane Poor

TUESDAY, MAY 27, 1947

Program 29

PROGRAM

LORRAINE, March	Ganne
*LA GAZZA LADRA, Overture	Rossini
*PANIS ANGELICUS	Franck
*ROSES FROM THE SOUTH, Waltzes	Strauss
*ORIZABA from "Duel in the Sun"	Tiomkin
ANNIE GET YOUR GUN, Selection	Berlin-Anderson

GAÎTE PARISIENNE, Suite	Offenbach
LIEBESTRAUM	Herbert
*RHAPSODY IN BLUE	Gershwin

Piano Soloist: LEO LITWIN

*POMP AND CIRCUMSTANCE, March	Elgar
---	-------

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POP-OVERS

OVERTURE "SAKUNTALA" — CARL GOLDMARK

An ancient Oriental poem supplied the idea. Schubert left an unfinished opera on the same subject.

The title is the name of the heroine, daughter of a nymph. During a hunting expedition, King Dushianta discovers Sakuntala and falls in love with her. He gives her a ring, bids her come to his palace to be his bride, showing the ring for entrance. But she loses it in a river. This casts an evil spell on the king, so that when she arrives, he has no memory of her. All is well after a fisherman finds the ring.

In the music it is easy to detect themes for the king's hunting party, and the rippling of the water, together with mood suggestions. Over all is an Oriental atmosphere, in creating which the Hungarian composer excelled (for example, in his opera, "The Queen of Sheba").

AVE MARIA — SCHUBERT-WILHELMJ.

When few sales resulted from publication of this and the rest of the "Seven Songs from Walter Scott's 'Lady of the Lake,'" Schubert wrote to his parents:

"They must have the illustrious name of Scott on the title-page, and thus make people more curious; with the addition of the English text they might help make me better known in England."

Schubert's publisher paid him about \$14.30 each for the "Ave" and the other six songs.

"SOUTHERN ROSES"—JOHANN STRAUSS, JR.

His operetta, "The Queen's Lace Handkerchief," having failed to arouse much enthusiasm, Strauss wove this lovely garland of melodies from its score and with it charmed in concert performances many of the very listeners bored by the stage production.

SPANISH RHAPSODY — LISZT-BUSONI

This orchestral score was made by Ferruccio Busoni from a piano solo of Liszt, long after its appearance in that form in 1845. In that year Liszt visited Spain and Portugal. The first division of the work is designated as "Folies d'Espagne," the second as "Jota Aragonese." Glinka's brilliant orchestral Jota is based on the same melody as Liszt used.

What is probably the first orchestral concert music based on Spanish folk themes was written by Michael Glinka, "The Father of Russian Music." In 1845, traveling between his native land and France, he was so fascinated by Spanish folk music that he lingered in Spain for two years. He referred to the "original and hitherto unexploited" music of Spain. In Madrid he composed his "Spanish Overture No. 1" based on an Arragonese jota which he heard played on a guitar in Valladolid. After his return to Russia he composed his "Spanish Overture No. 2, Night in Madrid." It was based on two songs he had heard sung in Madrid by a muleteer. This work dates from 1847.

JOTA. A northern Spanish dance in rapid triple time, executed by one or more couples, to the accompaniment of castanets.

FERRUCCIO BUSONI (b. Italy 1866; d. Berlin, 1921).

A piano virtuoso of such prodigious technique, coupled with profound interpretation, that it is believed he might have outshone Liszt in a contest. Also he was a prolific composer. He taught at the New England Conservatory of Music (then located in the present Franklin Square House), in 1891.

INCIDENTAL MUSIC TO

"A MIDSUMMER NIGHT'S DREAM"

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

(Continued on page 31)

(Continued from page 11)

were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops," — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan —
Who thinks suburban hops
More fun than Monday Pops;
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "high-brows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful Pops conductor must meet this requirement, among many others. And such a conductor, through seventeen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

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PROGRAM**

*MILITARY POLONAISE	<i>Chopin-Glazounoff</i>
LIGHT CAVALRY, Overture	<i>Suppe</i>
A MIDSUMMER NIGHT'S DREAM, Nocturne and Scherzo	<i>Mendelssohn</i>
*ESTUDIANTINA, Waltzes	<i>Waldteufel</i>

SYLVIA, Ballet Suite	<i>Delibes</i>
The Huntresses of Diana—Pizzicati—Processional of Bacchus	
DANSE MACABRE, Symphonic Poem	<i>Saint-Saëns</i>
SECOND HUNGARIAN RHAPSODY	<i>Liszt</i>

*OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD MACDONALD HAD A FARM	<i>Arranged by Anderson</i>
*STRIKE UP THE BAND	<i>Gershwin</i>

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Hit Tunes at the Pops

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)

- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915—
- 1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- Intermezzo (Prévost)
- 1942 { "Deep in the Heart of Texas" (Swander)
- 1943 { "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1944 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"
- 1946 "Jingles all the Way" (Cable)
- 1947 — (?)

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CARNEVAL	<i>Dvorák</i>
1812 (Ouverture Solennelle)	<i>Tchaikovsky</i>
FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolaï</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

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Bacchanale	<i>Saint-Saëns</i>
TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pierné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE	
I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CAGLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPANA	<i>Waldteufel</i>
ESTUDIANTINA	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOON	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

CONCERT PIECES

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
EILI, EILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Pienné</i>
ESPANA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS: "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

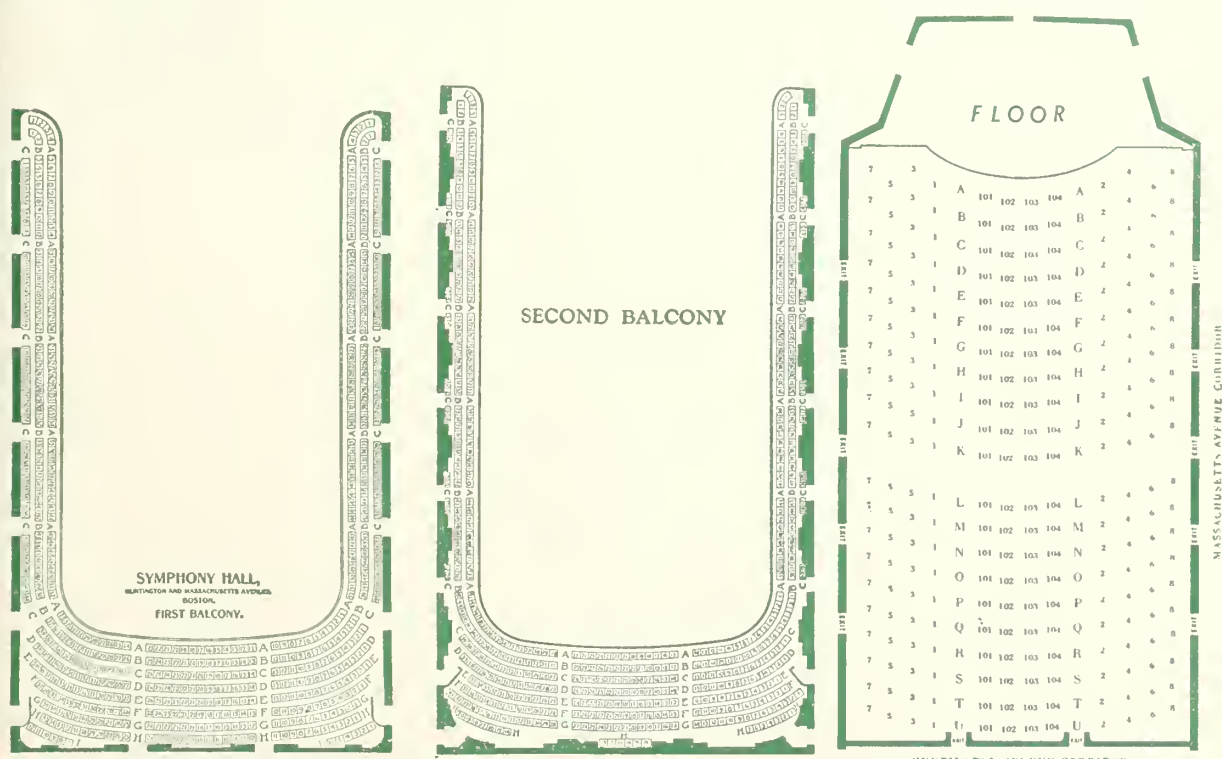
IN THE MOUNTAIN PASS
 IN THE VILLAGE
 (from "Caucasian Sketches") *Ippolitov-Ivanov*
 INTERMEZZO *Prevost*
 JEALOUSY, Gypsy Tango *Gade*
 KAMENNOI OSTROW (Rêve
 Angélique) *Rubinstein*
 LARGO (from "Xerxes") *Handel*
 LA GOLONDRINA *Serradell-Findlay*
 LA PALOMA *Yradier*
 L'ARLESienne, Suite No. 2 *Bizet*
 LEICHTES BLUT — Polka *Strauss*
 MALAGUENA (from Suite "Andalucia") *Lecuona*
 MARCH OF THE LITTLE LEAD SOLDIERS *Piérné*
 MARCHE SLAVE *Tchaikovsky*
 MEXICAN RHAPSODY *McBride*
 MUSIC BOX *Liadov*
 NONE BUT THE LONELY HEART *Tchaikovsky-Cailliet*
 PANIS ANGELICUS *Franck*
 PERPETUUM MOBILE *Strauss*
 PIZZICATO—Polka *Joh. Strauss, Jr. & Josef Strauss*
 POLKAS by Strauss (Album) — "Tik Tak,"
 "Bahn Frei," "Pizzicati," "Leichtes
 Blut," "Annen," "Sans Souci."
 POLONAISE MILITAIRE *Chopin-Glazounov*

PRAYER OF THANKSGIVING *Old Dutch Air*
 PRELUDE IN C-SHARP MINOR *Rachmaninoff*
 PRELUDE IN G MINOR *Rachmaninoff*
 PROCESSION OF THE SARDAR (from
 "Caucasian Sketches") *Ippolitov-Ivanov*
 RACHEM *Mana-Zucca*
 REVE ANGELIQUE (Kammenoi
 Ostrow) *Rubinstein*
 SALLY IN OUR ALLEY *Arranged by Frank Bridge*
 SANS SOUCI — Polka *Strauss*
 SCHERZO (from String Octet) *Mendelssohn*
 SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
 SONG OF INDIA (from
 "Sadko") *Rimsky-Korsakov*
 SONG OF THE VOLGA
 BARCEMEN *Arr. by Glazounov*
 TIK TAK — Polka *Strauss*
 THUNDER AND LIGHTNING — Polka *Strauss*
 TRITSCH-TRATSCH — Polka *Strauss*
 WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
 WARSAW CONCERTO (Leo Litwin,
 Soloist) *Addinsett*
 WEDDING MARCH (from "Midsummer
 Night's Dream") *Mendelssohn*
 WEDDING MARCH ("The Golden
 COCKEREL") *Rimsky-Korsakov*

POP-OVERS

THE SCHERZO is suggestive of the scene closing Act I, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself.

RHAPSODY, "ESPAÑA." Emmanuel Chabrier (1841-1894), unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.



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PROGRAM FOR HARVARD '22 NIGHT ON PAGE 12

Program 30

WEDNESDAY, MAY 28, 1947

Number 5

LOUIS SPEYER, Conducting
PROGRAM

*MILITARY POLONAISE	Chopin-Glazounoff
LIGHT CAVALRY, Overture	Suppe
A MIDSUMMER NIGHT'S DREAM, Nocturne and Scherzo	Mendelssohn
Horn Solo: HAROLD MEEK	
*ESTUDIANTINA, Waltzes	Waldteufel
SYLVIA, Ballet Suite	Delibes
The Huntresses of Diana—Pizzicati—Processional of Bacchus	
DANSE MACABRE, Symphonic Poem	Saint-Saëns
SECOND HUNGARIAN RHAPSODY	Liszt
*OKLAHOMA! Selection	Rodgers-Bodge
OLD MACDONALD HAD A FARM	Arranged by Anderson
*STRIKE UP THE BAND	Gershwin

NORTHEASTERN ALMA MATER

Among those present: Northeastern University; Brockton Hospital
School of Nursing

* Pops Recording

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Program 31

THURSDAY, MAY 29, 1947

PROGRAM

*SLAVONIC DANCE No. 15, in C major Dvorak
HUSITSKÁ, Overture Dvorak
RONDO ALLA TURCA Mozart
*ESPAÑA, Rhapsody Chabrier

CONCERTO NO. 2, in C minor for Piano and Orchestra Rachmaninoff
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: ETHEL HUTCHINSON

DER ROSENKAVALIER, Waltzes R. Strauss
ANNIE GET YOUR GUN, Selection Berlin-Anderson
L'ARLÉSIENNE, Farandole Bizet

Among those present: Friends of the Deaconess Hospital

* Pops Recording

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THE BALDWIN PIANO COMPANY, 160 Boylston Street

POP-OVERS

(By R. L. HUMPHREY)

INCIDENTAL MUSIO TO

"A MIDSUMMER NIGHT'S DREAM"

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

THE SCHERZO is suggestive of the scene closing Act I., in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself.

THE NOCTURNE, with its dreamy horn melody, ties in with the scene in the play in which the lovers fall asleep after being confused and wearied by the will-o'-the-wisp-like pranks of Puck.

LEO DELIBES (1836-1891).

Pre-eminently danceable, and at the same time welcome as delightful concert music, are the spritely, tuneful and tasteful scores of three ballets of Delibes.

He staged "La Source" in 1866; "Coppelia" in 1870; "Sylvia, or the Nymph of Diana" in 1876.

DANSE MACABRE — SAINT-SAENS.

This symphonic poem (originally a song) gives a faithful orchestral narration of the events of Henri Cazalis's poem describing what happens in a cemetery when "Death plays a dance tune, Zig and Zig and Zig, on his fiddle." Harp notes betoken the toiling of midnight. Then Death tunes his fiddle — in the minor. Use of harmonics in the orchestra's string lends eeriness to the tuning. The xylophone creates the effect of skeletons stealing forth and waltzing. With the voice of the oboe, one hears the cock crow his signal of dawn. The skeletons scamper away and are quiet.

SECOND HUNGARIAN RHAPSODY — LISZT.

Although Liszt is often thought of as the creator of this form, it was several works of Schubert which gave him the idea, and should have credit for priority. These were the Hungarian March, and the Divertissement à la Hongroise. The latter, for piano, four hands (Opus 54), Liszt transcribed for piano, two hands.

OVERTURE "HUSITSKA" — ANTONIN DVORAK (1841-1904).

A tremendous religious-political struggle in the history of Bohemia (now Czechoslovakia) is the theme of the overture, which is named after John Huss (1369-1415), whose proposed church reforms started it all. The contention between Church authorities and the Hussites is symbolized by the use of the chorale, "Saint Wenceslaus," and the Hussite hymn, "All Ye Who Are Warriors of God." The latter has been ascribed to John Ziska, brilliant Hussite general, who established the great Fort Tabor, subject of one of Smetana's symphonic poems.

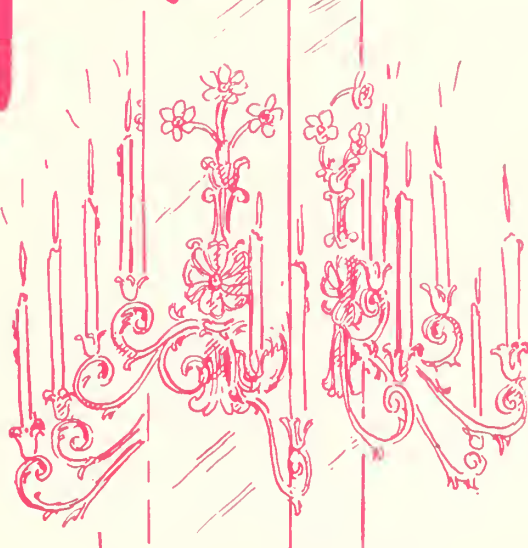
SECOND CONCERTO — RACHMANINOFF (1873-1943).

First American performance with the composer as soloist was with the Boston Symphony Orchestra in New York, on December 3, 1908. The work is notable for its subtle exploitation of the piano's tonal resources.

Sharing with No. 3 the highest critical esteem among its creator's four piano concertos, this work marked a triumph over self. Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor convinced him otherwise, and renewed belief of the composer in himself produced this masterpiece — dedicated to the doctor.

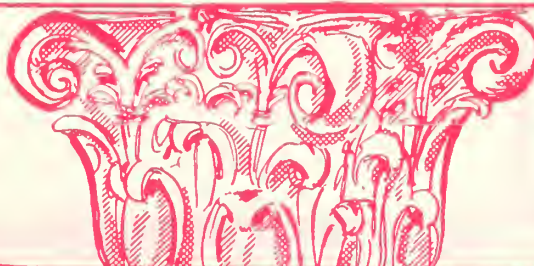
(Continued on page 18)

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Program 32

FRIDAY, MAY 30, 1947

PROGRAM

*THE STARS AND STRIPES FOREVER, March Sousa
THE CROWN DIAMONDS, Overture Auber
PERPETUAL MOTION Moskowsky
GAYANE, Ballet Suite Khatchatourian
Song of the Rose Maidens—Lullaby—Sword Dance

THE MOLDAU, Symphonic Poem Smetana
The Source—The Hunt—The Rustic Wedding—Moonlight and Dance of
the Nymphs—The St. John Rapids—The Broad River—Vysehrad Motive
NUTCRACKER, Ballet Suite Tchaikovsky
March—Arabian Dance—Chinese Dance—Waltz of the Flowers

*WARSAW CONCERTO Addinsell
Piano Soloist: LEO LITWIN

ANNIE GET YOUR GUN, Selection Berlin-Anderson
TICO TICO Abreu-Bodge
KNIGHTSBRIDGE, March Coates

Among those present: United Nations Association; Quincy Teachers;
Mt. Holyoke Alumnae; Mothers Rest Association

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BOSTON'S MUSICAL PICNIC

By ARTHUR FIEDLER

Quoted from "HOLIDAY", April 1946

EVERY YEAR in April, New England's long-haired music house, Symphony Hall, has a haircut. The sedate decor is enlivened. The dark leather seats are ripped out to make way for hundreds of freshly painted apple-green tables and thousands of gold chairs. Soon after that, as he has for more than fifty years, Mr. M. D. Winegar moves in with refreshments. For conservative, formal Symphony Hall, vacation is under way. It's time for a musical picnic — the season of the Boston "Pops."

On April 30th youngsters from high schools and colleges, business and professional people and folks from every walk of life will throng into a rejuvenated Symphony Hall. They talk and laugh, eat heartily and, according to Mr. Winegar, the older ones consume more wine than all of Boston's hotels combined will sell that day. But the refreshment bill of fare is really incidental to the music. As a rule, the crowds become silent as the first notes sound.

As conductor of the Boston Pops I say candidly that the Pops season is fun not only for the customers but for all the men of the orchestra, myself included. The boys get a kick out of shedding their dignity to play Pistol Packin' Mama or Tico Tico along with Tchaikovsky, Bizet and Morton Gould. It's quite an art — and definitely a holiday. The men enjoy it, and they're spurred on by the obvious pleasure of the listening crowds.

The Pops season is a challenge to me — and an opportunity to arrange a musical menu to please as wide a variety of tastes as possible. In this business a Gallup poll is not necessary to measure consumer reaction; applause is an immediate and positive meter.

We revive an obscure toccata by Frescobaldi, born in 1583; it's encored. The same thing happens when we play David Rose's Holiday for Strings; even a full-length piano concerto like Tchaikovsky's is wildly applauded. So we know that our audiences, which pack the hall seven nights a week, do not attend merely to beat time to a novelty fox trot.

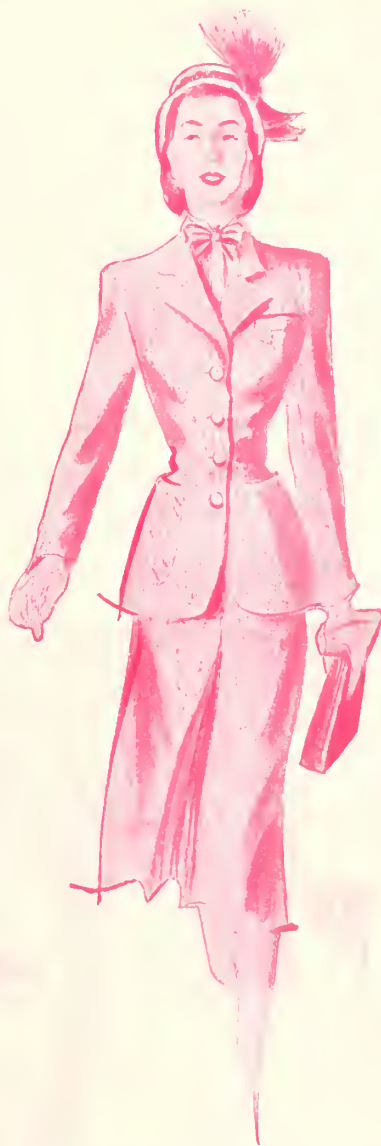
The Pops originated under another name in 1885. On the night of July 11th a fashionable crowd of ladies in bustles with escorts in Victorian zoot suits arrived at the old Boston Music Hall to hear a type of concert never before attempted in prim New England. The "Promenade Concerts" — named after their famous London counterpart — promised not only light classical music but plenty of refreshments mixed with chatter. Mr. Adolf Neuendorf conducted the four-year-old Boston Symphony Orchestra with some trepidation. Neither he nor his musicians had ever played to an audience seated at tables, buzzing with conversation and busy eating and drinking, instead of remaining in rapt silence. He selected such sparkling froth as

(Continued on page 9)

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THE MUSIC
CENTER OF
WELLESLEY



Program 33

SATURDAY, MAY 31, 1947

PROGRAM

FRENCH MILITARY MARCH Saint-Saens
ROUMANIAN RHAPSODY No. 1 Enesco
NOCTURNE Barbara Curry
FIESTA from the Latin American Suite Keith Brown-Langendoen

LA VALSE, Choreographic Poem Ravel
*RHAPSODY IN BLUE Gershwin

Soloist: LEO LITWIN

COLBY JUNIOR COLLEGE GLEE CLUB

Florence Barbiers, Director
Walter Wollman, Accompanist


Holiday Song William Schuman
Riddle Song (Kentucky Mountain Song) arr. Bartholomew
What do we plant? Aaron Copland
Salangadou, Creole Lament arr. Scott
Colby's Song Josie Truscott, '44
Alma Mater Enid Keirnan, '34

ANNIE GET YOUR GUN, Selection Berlin-Anderson
BEGIN THE BEGUINE Porter-Bodge
RUSSIAN SAILORS' DANCE from "The Red Poppy" Gliere

Among those present: Colby Junior College; Mt. Ida Junior College;
Roxbury Notre Dame League

* Pops Recording

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AND LOVELY
AS THE FLOWERS
IN THE
PUBLIC GARDENS
ACROSS THE WAY

Samson Hubbard
BOYLSTON STREET AT ARLINGTON, BOSTON

(Continued from page 7)

Rossini's William Tell Overture and Strauss' Pizzicato Polka. People continued to eat and talk. In fact the sound of conversation never descended quite to the level of a dull roar. But at the conclusion of the program the applause was tumultuous. Amazed, Conductor Neuendorf was obliged to continue the "Proms" until October, when the Boston Symphony's winter season was scheduled to open.

When I took over as conductor in 1930 — forty-five years later — everything was pretty much the same. The men of the Boston Symphony, 97 strong, doubled as Pops players. They still do today. Their new conductor in 1930 was no stranger to them. I had been with the orchestra fifteen years — in fact I was known as "the Floating Kidney," because no one knew whether I'd turn up playing viola, violin, celesta, piano or organ. After I became Pops papa I was obliged to give up playing with the orchestra, as well as accepting other conductorial engagements. Planning our programs for the Pops season, May and June, is a full-time job.

The name "Pops" did not derive, as some people fondly believe, from the sound of champagne corks popping during the concerts. It was adopted in 1900 because Max Zach, maestro at the time, felt that Pops, springing from Popular Concerts, was a more indicative and informal name.

Informality is the keynote of the Pops. The horseplay starts when we first begin rehearsals in April. Seven concerts a week is a heavy schedule, but we accomplish more in a spirit of fun and relaxation. One scorching June morning we were rehearsing music of a pastoral nature. Nobody felt the mood I sought, so I finally said, "Relax, men. We're in the country beside a cool tinkling stream. Everything is peaceful, the woods smell green and lush. Near-by is slumbering a little village. . . ." Then, believing I had established the right mood, I raised my baton. Out of the orchestra issued a barnyard cacophony — pigs grunting and squealing, cows mooing, roosters crowing and dogs barking. We all laughed. And we finished up the rehearsal in great style. The boys kid each other too. One day we were running through a Bottesini piece which features rival solos for violin and bass viol. The moment arrived. The bull fiddler and his antagonist, the violinist, braced themselves to compete. Suddenly two men posing as seconds rushed in with gong, water buckets and towels — all set for the big "fight"!

Still, the men of the Pops Orchestra play superlatively, even when they have had time only to read through, without rehearsing, our selections. The proof is in the listening: We have friends in the audience who come back year after year. Years ago I noticed a delightful old gentleman sitting within easy access of the cigar counter. I learned that he was Mr. William Kittredge, retired businessman. He hasn't missed an opening night since that pioneer concert in 1885.

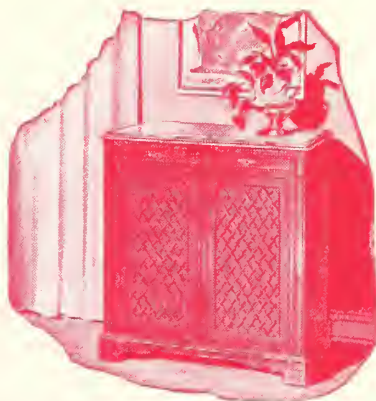
(Continued on page 11)

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Program 34

SUNDAY, JUNE 1, 1947

PENSION FUND CONCERT

PROGRAM

*POMP AND CIRCUMSTANCE, March Elgar
 MATINEES MUSICALES, Suite of Movements from Rossini Britten
 March—Nocturne—Waltz—Pantomime—Moto Perpetuo (Solfeggi e Gorgheggi)
 SLAVONIC DANCE No. 6, in A-flat Dvorak
 RIDE OF THE VALKYRIES Wagner

CONCERTO No. 1 in B-flat minor, Op. 23 for Piano and Orchestra Tchaikovsky
 I. Allegro non troppo e molto maestoso; allegro con spirito
 II. Andantino semplice; allegro vivace assai
 III. Allegro con fuoco

*RHAPSODY IN BLUE for Piano and Orchestra Gershwin
 *JEALOUSY, Gypsy Tango Gade
 ESPAÑA CAÑI Marquina-Gould

Soloist: JESÚS MARÍA SANROMA

Among those present: Kims Club, Boston Psychopathic Hospital, Quincy
 Zionist District, Calvin Coolidge College and Portia Law School,
 Joyce Kilmer American Legion Auxiliary

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(Continued from page 9)

Another of our favorites is John F. Fitzgerald, ex-mayor of Boston. Several times a season we have Old Timers' Night, when everyone participates in a real old-fashioned songfest. That's when you hear the warm tenor of the former mayor. At 84, he still loves to harmonize to Daisy or Sidewalks of New York or Take Me Out to the Ball Game. The audience appears dressed in clothes of the Gay '90s, helping to accent the barbershop atmosphere. I arrive at Symphony Hall via horse and carriage, while more enterprising souls ride bikes or motorcycles in their outlandish costumes. Our old-timers' songs have become so popular we have made Victor records of most of them.

Older people have no monopoly on the Pops, for the young always attend in throngs. They love to hear all the hits from popular productions of stage and screen. Near-by schools and colleges frequently take over the Pops for an evening benefit, complete with glee clubs and choirs. Music students are sometimes permitted to wield the baton. Last year on Army Night the promising Thor Johnson took over, and on Navy Night Walter Hendl was maestro pro tem. And I always welcome my good friend Morton Gould, who is in a class by himself.

I like young people to be interested in music. We have presented young piano soloists such as Bernhard Weiser and Leo Litwin, who was such a hit last season when he played Addinsell's Warsaw Concerto. Budding composers are encouraged to bring me their scores. About 50 of the 300-odd selections played in a season are new titles. Carlton Beyer used to be an usher at the Pops. One day he submitted a sprightly piece he had written called Bugler's Holiday. It was programmed soon after that, and Carlton was appointed a librarian for the orchestra. It was he who arranged our side-splitting version of Deep in the Heart of Texas, one of our best encores.

We really go to town on Pops encores. Anything goes — from Wagner's Prelude to Act III of Lohengrin to The Slaying of the Mosquito, a perennial favorite. A sign-boy holds up big placards announcing each selection. This presents a problem on Saturday nights when the concert goes on the ABC network. The control booth is located in the stage right wings — two stories up. The poor announcer risks his neck leaning out a little window to read the sign. Then he signals me to begin.

That signal is transmitted by wire to a podium unique in the history of music. This conductor's platform is always hidden behind gladioli or other spring flowers. But the picturesque front hides a stand equipped with everything but hot and cold running water. There is the rack which actually holds the scores. Then there is a little red light, the signal from the control room. Most extraordinary is the private air-cooling system. Conducting is hot work, especially in tails. So an electric fan is concealed in the stand. At the touch of a foot pedal, the fan sends up a cooling breeze. Even in a white

(Continued on page 25)

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Program 35

MONDAY, JUNE 2, 1947

HARVARD '22 NIGHT

PROGRAM

*TANNHÄUSER, Entrance of the Guests into the Wartburg	Wagner
THE MARRIAGE OF FIGARO, Overture	Mozart
THE PLOW THAT BROKE THE PLAINS, Suite	Virgil Thomson, '22
Prelude—Cattle—Blues (Speculation)	
A MIDSUMMER NIGHT'S DREAM, Scherzo	Mendelssohn
PETROUCHKA, Suite	Stravinsky
<hr/>	
AIR CORPS, Suite	Alexander Steinert, '22
BOLERO	Ravel
CAROUSEL, Selection	Rodgers-Anderson
PIANOLOGUE	
Soloist: HOWARD ELLIOTT, Jr., '22	
JINGLES ALL THE WAY	Cable
UP THE STREET, March	Morse

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HARVARD CLASS OF 1922

* Pops Recording

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SEE WINE LIST ON PAGE 15

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9. *Napa Chablis*

Well balanced full — rich — dry.

6. *Napa Riesling*

A fresh, fragrant white wine pleasantly dry.

19. *Napa Red Burgundy*

A moderately dry red wine.

22. *Napa Cabernet 1939*

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21. *Napa Zinfandel 1940*

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23. *California Red Chianti*

Light, Tawny and moderately dry wine.

48. *Extra Dry Cocktail Sherry*

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51. *Cucamonga Port*

Full, rich, fruity — not too sweet.

49. *Mission Cream Sherry*

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52. *Cucamonga Muscatel*

Pleasantly sweet, rich and tasty.

57. *Superior Port*

A tawny rich wine excellent after dinner.

56. *Superior Pale Dry Sherry*

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58. *Superior Muscatel*

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30	Great Western Extra Dry	6.00	3.25	31	*De Luze Club Claret	3.00	
130	Great Western Sparkling Burgundy	6.00	3.25				
40	*Ackerman Dry Royal	7.75	4.00				
50	Charles Fournier	7.50	4.00				
60	Gold Seal Sparkling Burgundy	6.00	3.25				
70	Moscato Canelli	4.50					
80	San Benito Champagnes	6.00	3.25				
90	*Gancia Lacrima Christi	7.50	4.00				
100	*Mirafllore Asti Spumanti	7.25					
110	*Krug Brut Reserve	10.00					
120	*Bollinger Brut Non Vintage	10.00	5.25				
140	Renault Cuvee Brut	6.50	3.50				
150	Renault Sparkling Burgundy	6.00	3.25				
160	Renault Extra Dry	6.25	3.25				

WHITE WINES

1	*Riesling Clos des Templier, 1937	6.50	
2	*Bordeaux Special Reserve, de Luze	3.25	
3	*Graves Royal de Luze	3.75	
4	Inglenook Riesling, 1944	2.50	
5	Chateau Wente, Wente Bros.	2.50	
6	Pastene Riesling	2.00	
7	Pastene Sauterne	2.00	1.25
8	Pastene Rhine Wlne	2.00	1.25
9	Pastene Chablis	2.25	
11	*Neuchatel Swlss Wine	4.00	
12	*Gancia Castello Cenelli	3.75	
13	*Corvo Prima Goccia	4.00	
14	Valliant Riesling	2.25	
15	Valliant Sauterne	2.25	1.25
17	*Vouvray—1943, M. Brede!	6.50	
18	*Riesling—1945, Schmidt	6.25	

RED WINES

19	Pastene Red Burgundy	2.25	1.25
21	Pastene Zinfandel	2.25	1.25
22	Pastene Cabernet	2.50	
23	Pastene Chianti	2.25	
24	*Mirafllore Grignolino	3.50	2.00
25	*Mirafllore Freisa	3.50	2.00
26	*Brollo Chianti	4.00	2.25
27	*Brollo Chianti (Half Pints)		1.25
16	Valliant Cabernet	2.25	

S. S. PIERCE GOLD COAST WINES

32	Gold Coast Haut Sauterne	2.00
33	Gold Coast White Burgundy	2.00
34	Gold Coast Red Burgundy	2.00
35	Gold Coast Port	2.00
36	Gold Coast Sherry	2.00
37	Gold Coast Muscatel	2.00

SHERRIES, PORTS, MADEIRA

		Bot.	Glass
38	*Duff Gordon Generoso	3.25	.40
39	*Duff Gordon Amontillado	4.00	.50
41	*Blandy's Duke of Clarence (25 oz.)	5.00	.50
42	*Dow's Red Stripe Port (25 oz.)	3.50	.45
43	*Cossart Gordon South Side Madeira	3.50	.40
44	*Cockburn Ruddy Port	3.00	.40
45	*Martini Rossi Vermouth Dry . . . . .		.40
46	Dubonnet . . . . .		.45
47	Merry Widow Cocktail (Dubonnet & Vermouth) . . . . .		.50
48	Pastene Extra Dry Cocktail Sherry	2.50	
49	Pastene Mission Cream Sherry	2.50	
51	Pastene Cucamonga Port	2.50	
52	Pastene Cucamonga Muscatel	2.50	
53	Valliant Port	2.25	
54	Valliant Muscatel	2.25	
55	Valliant Sherry	2.25	

		Bot.	½ Bot.
56	Pastene Pale Dry Sherry	2.00	1.25
57	Pastene Port	2.00	1.25
58	Pastene Muscatel	2.00	1.25

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Signature Assortment, ½ lb.	.45
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Wine List on page 15

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Vanilla
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Cherry Sundae
Pineapple Sundae
Strawberry Sundae

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Selected Mixed Nuts, 6½ oz.	
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Selected Almonds, 7 oz.	

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Overland Londres15
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Cabana Belvederes30
Portagas Belvederes30
Ponch Perfeccionados30
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CIGARETTES

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Chesterfields25
Camels25
Old Golds25
Philip Morris25
S. S. Pierce Virginia Blend . .	.25
Pall Mall25
Kools25
Marlborough25
Herbert Tarrington25

Wine List on page 15

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POP-OVERS

"L'ARLESIENNE" SUITE, No. 1 — BIZET.

Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

"GAYANE"—ARAM KHATCHATOURIAN.

Like a ballet of Shostakovich, this one by his Armenian-born contemporary has to do with life on a collectivist farm.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of

the Russian ideas which played a very conspicuous part in Armenia's new political situation.

"THE MOLDAU"—SMETANA (1824-1884).

Here the composer pictures the meeting of two streams — one cool and calm, one warm and rippling — to form the Moldau River, after passing through charming woodland scenes.

This is one of a cycle of six symphonic poems, entitled "My Country," composed between the years of 1874 and 1879. When Smetana began this work—one of his highest achievements—he had become totally deaf.

(Continued on page 22)

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TUESDAY, JUNE 3, 1947

Program 36

PROGRAM

FRENCH MILITARY MARCH	Saint-Saëns
THE MOLDAU, Symphonic Poem	Smetana
The Source—The Hunt—The Rustic Wedding—Moonlight and Dance of the Nymphs—The St. John Rapids—The Broad River—Vysehrad Motive	
THE CROWN DIAMONDS, Overture	Auber
GAYANE, Ballet Suite	Khatchatourian
Song of the Rose Maidens—Lullaby—Sword Dance	
ESPAÑA CAÑÍ	Marquina-Gould

CONCERTO FOR PIANO AND ORCHESTRA in E-flat, No. 1	Liszt
Soloist: LUISE VOSGERCHIAN	
GAÎTE PARISIENNE, Suite	Offenbach
*DANUBE WAVES, Waltzes	Ivanovici
STRIKE UP THE BAND	Gershwin

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Program 37

WEDNESDAY, JUNE 4, 1947

THOMPSON STONE Conducting
PROGRAM

OUR DIRECTOR, March Bigelow
BAILET SUITE Rameau-Mottl
Minuet from "Platee"—Musette—Tambourin from "Fetes d'Hebe"
AIR ON THE G STRING Bach-Wilhelmj
*THE ROMAN CARNIVAL, Overture Berlioz

UNFINISHED SYMPHONY in B minor, No. 8 Schubert
First Movement—Allegro moderato
MENUET DES FOLLETS, from "The Damnation of Faust" Berlioz
FINLANDIA, Symphonic Poem Sibelius

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
*JEALOUSY, Gypsy Tango Gade
UP THE STREET, March Morse

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BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be twelve concerts over a period of four weeks. Guest conductors will be Leonard Bernstein and Robert Shaw.

Sunday Afternoon, July 13 Extra Concert, *Music of BACH*

Sunday Afternoon, July 20 Extra Concert, *Music of MOZART*

Series A (Thursday Evening, July 24, Saturday Evening, July 26, Sunday Afternoon, July 27)

Brahms—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—Italian Symphony; *Berlioz*—“Harold in Italy” Symphony (Viola soloist: *William Primrose*); *Stravinsky*—“Le Sacre du Printemps”; *Barber*—Overture “School for Scandal”; *Honegger*—Symphony for Strings.

Series B (Thursday Evening, July 31; Saturday Evening, Aug. 2; Sunday Afternoon, Aug. 3)

Extra Concert, Tuesday Evening, Aug. 5. A *Beethoven* cycle, to include all of the nine Symphonies, and the piano Concertos Nos. 2 and 4.

Series C (Thursday Evening, Aug. 7; Saturday Evening, Aug. 9; Sunday Afternoon, Aug. 10).

Haydn—Symphony in B-flat, No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—“The Sea”; *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Stravinsky*—Symphony of Psalms; *Mozart*—Requiem (with chorus and soloists); *Martinu*, Concerto Grosso.

Special prices for the three extra concerts (July 13, July 20, August 5) are available to subscribers to any of the three Series.

Applications for Series tickets now being received at the subscription office.

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POP-OVERS

Between 1856 and 1861 he wrote three symphonic poems: *Wallensteins Camp*, *Richard III* and *Hakon Jarl*—none of which had had any of the nationalistic spirit and color which are found in such abundance in "My Country."

"NUTCRACKER" SUITE — TCHAIKOVSKY.

After the casual reception to the ballet, Tchaikovsky culled a suite from the score, altering the original sequence of some parts, for greater effectiveness in concert performance. Heard in this form on a symphony program by the Russian Music Society shortly after the appearance of the ballet, the music drew demands for encores for five of the six numbers.

This is the story of the ballet. At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a

fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

To the lovely music of the Winter Scene, he spirits Marie away to the land of his people, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

(Continued on page 24)



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THURSDAY, JUNE 5, 1947

Program 38

PROGRAM

*AIDA, Triumphal March Verdi
FRA DIAVOLO, Overture Auber
RAYMONDA, Grand Adagio Glazounoff
SLAVONIC DANCE in G minor Dvorak

LYRIC SUITE, Op. 54 Grieg
Shepherd's Boy—Norwegian Rustic March—Nocturne
March of the Dwarfs

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
SPANISH RHAPSODY for Piano and Orchestra Liszt-Busoni
Folies d'Espagne—Jota Aragonese
Soloist: BERNHARD WEISER

CAROUSEL, Selection Rodgers
SMOKE GETS IN YOUR EYES, from "Roberta" Kern
CHICKEN REEL Anderson

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POP-OVERS

MATINÉES MUSICALES—BRITTEN.

The themes for the March and the Waltz are derived from the delightful ballet music from Rossini's great opera, "William Tell." Other themes are from the piano compositions, "Sins of My Old Age."

This suite and "Soirées Musicales" were composed as ballet music for Lincoln Kirstein's American Ballet Theatre.

BENJAMIN BRITTEN (b. Lowestoft, Eng., 1913)

Composer of the much-discussed opera, "Peter Grimes," given its first American performances last summer in the Theatre-Concert Hall at Tanglewood under the conductorship of Leonard Bernstein.

RIDE OF THE VALKYRIES—WAGNER (1813-1883)

Tchaikovsky cited this music as proof that Wagner was a marvelous symphonist, gone wrong by applying himself to opera.

"What a huge and wonderful panorama!" Tchaikovsky commented. "How we actually seem to see those fierce heroines soar on their magic steeds through thunder and lightning! On the stage, in view of the cardboard rocks and canvas clouds, the music loses all its expressive power."

OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART.

Life-like, the music mingles the moods of dignity and jollity that may be expected to hover over a wedding. These moods are the entire substance of the overture. None of the wonderful melodies sung in the opera enter here.

"PETROUCHKA" — IGOR STRAVINSKY (b. 1882).

Fame outside of Russia was won by Stravinsky in overflowing measure by three ballets which since have led doubly successful lives in the worlds of the dance and of the symphony concert.

"The Firebird" was staged in 1910, "Petrochka" in 1911, and "The Rite of Spring" in 1913 — all in Paris, and all by Diaghileff's Ballet Russe.

Petrochka is a puppet clown who falls desperately in love with a puppet Ballerina, who spurns him in favor of a Moor, also a puppet. At a Russian fair, a Showman promises the crowd a rare puppet show. The fact is, he has conjured up human life and passions in the supposed dummies. In the end, the Moor kills Petrochka with his scimitar. The Showman bids the crowd not to be alarmed, since the victim is only a doll. But as he drags the slashed puppet away, Petrochka's ghost appears, and by its agony demonstrates that the clown really had lived and suffered.

RUMANIAN RHAPSODY NO. 1 — ENESCO.

Several folk melodies are the basis of the work, which is a free improvisation upon them.

Concerning the nature of his material, the Rumanian composer, violinist and conductor says:

"Our music is influenced not by the neighboring Slav, but by the (East) Indian and Egyptian folk songs, introduced by the members of these remote races, now classed as gypsies."

LATIN AMERICAN SUITE.

Jacobus Langendoen, first 'cello of the Pops Orchestra, and long esteemed as a composer, made the skilful orchestration from the piano composition of Keith Brown.

RHAPSODY IN BLUE—GERSHWIN (1898-1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of appearance on programs of "serious" music as Liszt's Hungarian Rhapsodies, for example.

(Continued on page 27)

(Continued from page 11)

dinner jacket, later in the season, the air conditioner is indispensable. When it's really hot the men play in shirtsleeves. If all had fans, each selection would be played against a loud, humming fan obbligato.

I have said that, as a rule, even the noisiest audience becomes silent at the first notes — as a rule. One night we were playing Ravel's *La Valse*, and we were on the air. The piece opens low in the basses and drums, with a suppressed "boom, ta boom, ta boom." Then a thread of melody follows, almost inaudible. I say almost inaudible, but that night no one heard it. It was a gay crowd, busy catching up on the latest talk. For more than a minute — a long time on the air — the radio audience heard nothing but muttering punctuated with giggles instead of the promised strains of *La Valse*. The engineers were getting frantic when at last a few ears pricked up, and a "s-s-sh-hhh" finally quieted the audience.

While our audiences pay more attention to the music nowadays, the essential principle of the Pops has remained unchanged: Good, light music played for people who eat, drink and make merry while they listen.

What better recipe is there for a warm evening's entertainment? Last season we celebrated the sixty-first anniversary of mixing these ingredients, and the customers are still clamoring for more. Everybody seems to love a musical picnic.

POP-OVERS

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

Interesting details have been chronicled by Grofé. He has written that Gershwin worked out the music in two-piano form, and that he would call at the composer's apartment and take it away a sheet at a time for orchestration. According to Grofé, Gershwin was ambitious to orchestrate, but had not then completed studies to that end in New York under Rubin Goldmark (nephew of Carl, composer of the overture, "Sakuntala," and the opera, "The Queen of Sheba.")

Transferred to the legitimate concert stage, the "Rhapsody in Blue," in Grofé's orchestration, won such acclaim for Gershwin in serious music circles, that commissions for new concert works followed, and he was thus additionally spurred on to his own orchestrating.

Serious works both composed and orchestrated by Gershwin were: Concerto in F (1925), "An American in Paris" (1928), Second Rhapsody (1931-2), and "Porgy and Bess," his folk opera (1935).

Gershwin's most ambitious show scores were "Of Thee I Sing," which won the Pulitzer Prize in 1931; and its not so successful sequel, "Let 'Em Eat Cake" (1933).

RHAPSODY IN BLUE ON BALLET STAGE.

A ballet fitted to the "Rhapsody" was staged in Paris in 1928. Anton Dolin was choreographer and principal male dancer, in the role of Jazz. His co-star was Vera Nemchinova, as Classic Music. The story presents a struggle for supremacy between Classic Music, who first dominates and then is vanquished by Jazz. Gershwin witnessed the ballet with approval, and shared many curtain calls with the dancers.

(Continued on page 27)

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Program 39

FRIDAY, JUNE 6, 1947

PROGRAM

HUNGARIAN MARCH, "Rakoczy" *Berlioz*
IN THE ANTRIM HILLS, from An Irish Symphony *Harty*
AVE MARIA *Schubert-Wilhelmj*

Solo Violin: ALFRED KRIPS

AMERICAN SALUTE ("When Johnny Comes Marching Home") *Gould*

EIRE SUITE *Arranged by Anderson*

- | | |
|----------------------|----------------------------|
| 1. Irish Washerwoman | 3. The Last Rose of Summer |
| 2. The Minstrel Boy | 4. The Rakes of Mallow |

CONCERTO No. 6, in C major, for Piano and Orchestra *John Field*

- | | |
|--------------------|------------|
| I. Tempo di marcia | III. Rondo |
| II. Larghetto | |

Soloist: GREGORY TUCKER

IRISH RHAPSODY *Herbert*

VICTOR HERBERT FAVORITES *Arranged by Sanford*

March of the Toys—Absinthe Frappe—Because You're You—When You're
Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy Love
Song—Italian Street Song—Kiss Me Again—The Irish Have a Great Day
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POP-OVERS

THE RED POPPY — RHEINHOLD GLIERE.

The Russian Sailors' Dance is from the ballet, "The Red Poppy" first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. It's captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

JESUS MARIA SANROMA.

He has appeared at the Pops under Arthur Fiedler's direction 153 times. In his subsequent tours of the Americas he has appeared 391 times with 68 orchestras under 74 conductors. His active repertory consists of 50 works for piano with orchestra, of which he has played 22 in the season past. In this season he has played in 25 states, two Canadian cities, Cuba, Colombia, South America, and Puerto Rico — 60 cities in all. Also, in the past season he has appeared with 22 orchestras in 14 different works.

CONCERTO FOR PIANO No. 1 — TCHAIKOVSKY.

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CARNEVAL	<i>Dvorák</i>
DAME BLANCHE, LA	<i>Boieldieu</i>
1812 (Ouverture Solennelle)	<i>Tchaikovsky</i>
FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

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Bacchanale	<i>Saint-Saëns</i>
TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Piérné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE	
I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CACLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPANA	<i>Waldteufel</i>
ESTUDIANINA	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOON	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

CONCERT PIECES

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
EILI, EILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Piérné</i>
ESPANA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS: "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

IN THE MOUNTAIN PASS
IN THE VILLAGE
(from "Caucasian Sketches") *Ippolitov-Ivanov*
INTERMEZZO *Prevost*
JEALOUSY, Gypsy Tango *Gade*
KAMENNOI OSTROW (Rêve
Angélique) *Rubinstein*
LARGO (from "Xerxes") *Handel*
LA GOLONDRINA *Serradell-Findlay*
LA PALOMA *Yradier*
L'ARLESIENNE, Suite No. 2 *Bizet*
LEICHTES BLUT — Polka *Strauss*
MALAGUENA (from Suite "Andalucia") *Lecuona*
MARCH OF THE LITTLE LEAD SOLDIERS *Pierné*
MARCHE SLAVE *Tchaikovsky*
MEXICAN RHAPSODY *McBride*
MUSIC BOX *Liadov*
NONE BUT THE LONELY HEART
Tchaikovsky-Caillet
PANIS ANGELICUS *Franck*
PERPETUUM MOBILE *Strauss*
PIZZICATO—Polka *Joh. Strauss, Jr. & Josef Strauss*
POLKAS by Strauss (Album) — "Tik Tak,"
"Bahn Frei," "Pizzicati," "Leichtes
Blut," "Annen," "Sans Souci."
POLONAISE MILITAIRE *Chopin-Glazounov*

PRAYER OF THANKSGIVING *Old Dutch Air*
PRELUDE IN C-SHARP MINOR *Rachmaninoff*
PRELUDE IN G MINOR *Rachmaninoff*
PROCESSION OF THE SARDAR (from
"Caucasian Sketches") *Ippolitov-Ivanov*
RACHEM *Mana-Zucca*
REVE ANGELIQUE (Kammenoi
Ostrow) *Rubinstein*
SALLY IN OUR ALLEY *Arranged by Frank Bridge*
SANS SOUCI — Polka *Strauss*
SCHERZO (from String Octet) *Mendelssohn*
SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
SONG OF INDIA (from
"Sadko"). *Rimsky-Korsakov*
SONG OF THE VOLGA
BARGEMEN *Arr. by Glazounov*
TIK TAK — Polka *Strauss*
THUNDER AND LIGHTNING — Polka *Strauss*
TRITSCH-TRATSCH — Polka *Strauss*
WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
WARSAW CONCERTO (Leo Litwin,
Soloist) *Addinelli*
WEDDING MARCH (from "Midsummer
Night's Dream") *Mendelssohn*
WEDDING MARCH ("The Golden
COCKREL") *Rimsky-Korsakov*

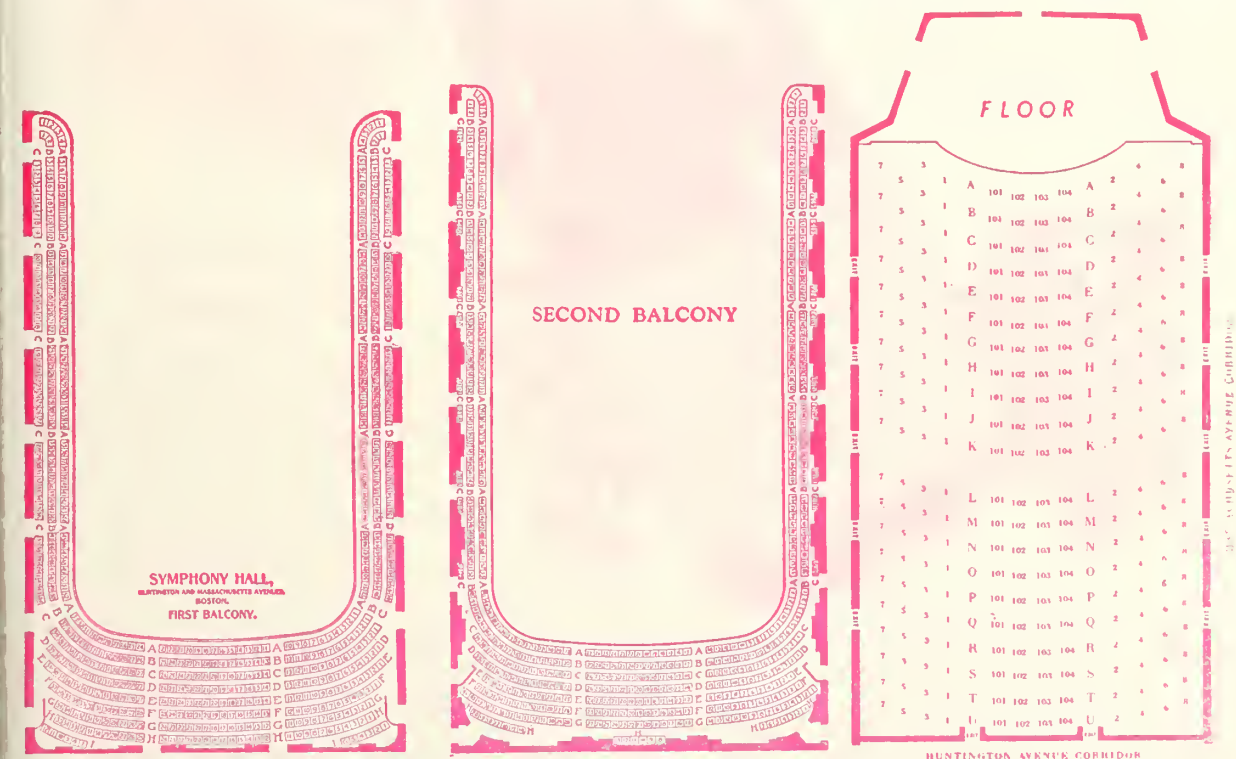
POP-OVERS

J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Bostonian enthusiasm for the work was unbounded, von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the

performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings.

For the lively second theme of the first movement, Tchaikovsky has acknowledged his indebtedness to a blind beggar whom he heard sing the tune at a country fair. In the middle of the second movement appears a waltz which the composer is said to have picked up in a dance hall. A peasant-like dance is heard toward the beginning of the third movement.



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Program 37

WEDNESDAY, JUNE 4, 1947

Number 6

THOMPSON STONE Conducting

PROGRAM

OUR DIRECTOR, March Bigelow

BALLET SUITE Rameau-Mottl
Minuet from "Platee"—Musette—Tambourin from "Fetes d'Hebe"

AIR ON THE G STRING Bach-Wilhelmj

*THE ROMAN CARNIVAL, Overture Berlioz

UNFINISHED SYMPHONY in B minor, No. 8 Schubert
First Movement—Allegro moderato

MENUET DES FOLLETS, from "The Damnation of Faust" Berlioz

FINLANDIA, Symphonic Poem Sibelius

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss

*JEALOUSY, Gypsy Tango Gade

UP THE STREET, March Morse

*Among those present: Handel and Haydn Society, Mt. Vernon
Church Club, Wellesley Elementary Teachers*

* Pops Recording

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Program 38

THURSDAY, JUNE 5, 1947

PROGRAM

*AIDA, Triumphal March Verdi
FRA DIAVOLO, Overture Auber
RAYMONDA, Grand Adagio Glazounoff
SLAVONIC DANCE in G minor Dvorak

LYRIC SUITE, Op. 54 Grieg
Shepherd's Boy—Norwegian Rustic March—Nocturne
March of the Dwarfs

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
SPANISH RHAPSODY for Piano and Orchestra Liszt-Busoni
Folies d'Espagne—Jota Aragonese
Soloist: BERNHARD WEISER

CAROUSEL, Selection Rodgers
SMOKE GETS IN YOUR EYES, from "Roberta" Kern
CHICKEN REEL Anderson

Among those present: Young Women's Republican Club,
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POP-OVERS

(By R. L. HUMPHREY)

FELIX MOTTL (1856-1911). Austrian conductor and arranger with a flair for adapting ancient music to modern orchestral requirements.

He formed a suite from music from two of Rameau's operas—"Platée," produced in 1740, and "Fetes d'Hébé," 1739.

"UNFINISHED" SYMPHONY — SCHUBERT.

In sheer beauty of poetic expression — in exquisiteness of tone color; the wonderful matching, contrasting, and interplay of strings and woodwinds; in continuous power to stir poignant responses in the listener — this is a complete masterpiece. It is "unfinished" only in the sense that Schubert entitled it "Symphony in B minor," but completed only two movements, instead of four conventionally required of a symphony. A few measures for a third movement were left by Schubert — some scored for instruments, some sketched in preliminary piano form. Why the composition was abandoned remains a mystery after much research. It is possible that Schubert felt the work to be artistically complete with the two movements.

DANCE OF THE WILL-O'-THE-WISPS — BERLIOZ (1803-1869).

Goethe's dramatic poem, "Faust," was the starting-point of the texts of Berlioz' "Damnation of Faust" (presented in 1846 as a "dramatic cantata," later as an opera), and Gounod's opera, "Faust," first staged in 1859.

As Berlioz sets the story to music, Mephistopheles gets Marguerite thoroughly distracted by conjuring up a troupe of sprites, who dance about like will-o'-the-wisps, to eerie music.

"FINLANDIA," TONE POEM — SIBELIUS

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

Here, as in his other symphonic poems, Sibelius draws his inspiration from the ancient literature and the spirit of the Finnish people. In his symphonies, however, his message is personal rather than nationalistic.

TRIUMPHAL MARCH FROM "AIDA." Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

"RAYMONDA" — GLAZOUNOV (1865-1936).

The plot: Raymonda is betrothed to the Knight, Jean de Brienne. In Jean's absence on a Crusade, Raymonda is the object of ardent attentions by a Saracen knight, Abderam. He orders members of his retinue to dance for her, and when they have worked themselves and the onlookers into a state of frenzy, Abderam seizes the opportunity to have his slaves kidnap Raymonda. But Jean de Brienne returns from the war just in time to rescue her, and slay Abderam in single combat. The third and final act is devoted to wedding festivities. Since the bridegroom has returned in company with King Andrew II. of Hungary, the composer opens the celebration with a Hungarian divertissement which works up into depiction of a tournament.

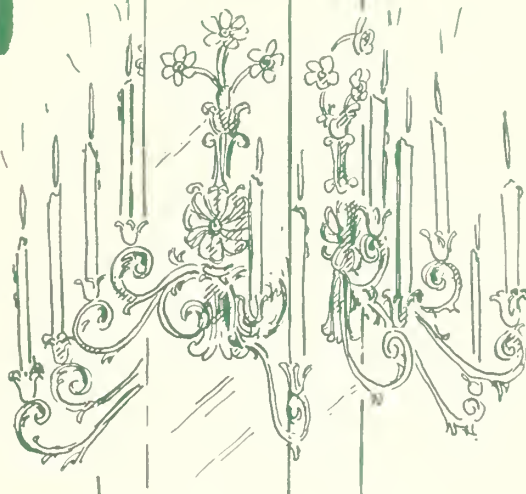
SPANISH RHAPSODY — LISZT-BUSONI

This orchestral score was made by Ferruccio Busoni from a piano solo of Liszt, long after its appearance in that form in 1845. In that year Liszt visited Spain and Portugal. The first division of the work is designated as "Folies d'Espagne," the second as "Jota Aragonese." Glinka's brilliant orchestral Jota is based on the same melody as Liszt used.

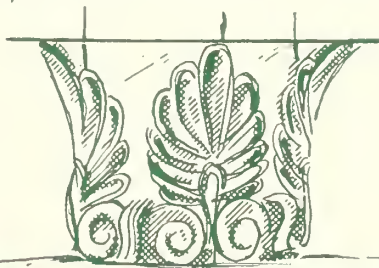
JOTA. A northern Spanish dance in rapid triple time, executed by one or more couples, to the accompaniment of castanets.

(Continued on page 18)

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Program 39

FRIDAY, JUNE 6, 1947

PROGRAM

HUNGARIAN MARCH, "Rakoczy" Berlioz
IN THE ANTRIM HILLS, from An Irish Symphony Harty
AVE MARIA Schubert-Wilhelmj

Solo Violin: ALFRED KRIPS

AMERICAN SALUTE ("When Johnny Comes Marching Home") Gould

EIRE SUITE Arranged by Anderson

1. Irish Washerwoman 3. The Last Rose of Summer
2. The Minstrel Boy 4. The Rakes of Mallow

CONCERTO No. 6, in C major, for Piano and Orchestra John Field

- I. Tempo di marcia III. Rondo
- II. Larghetto

Soloist: GREGORY TUCKER

IRISH RHAPSODY Herbert

VICTOR HERBERT FAVORITES Arranged by Sanford

March of the Toys—Absinthe Frappe—Because You're You—When You're
Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy Love
Song—Italian Street Song—Kiss Me Again—The Irish Have a Great Day
Tonight

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POPS PARAGRAPHS

"POPS" ELSEWHERE

It was not many years ago that the word "Pops" meant *Boston Pops*, because there were no other Pops. As a newspaper editorial had it a while ago, "Only at Symphony Hall could you imbibe a malt brew while listening to Handel's Largo." "But," said this writer, "it was too good a thing not to be copied. And this spring there will be at least four other series of Pop Concerts — in New York, Philadelphia, New Orleans, and Toronto."

This is not too surprising. A good idea is bound to grow, and the Pops idea has spread through the many people who visit Boston in May and June and through the ABC Network broadcasts of the last four summers. In fact, the Boston Pops welcome and wish good success to the younger Pops that are popping up everywhere. The Boston Pops are proud to be a model and only hope that they will continue to be pointed out as the original Pops.

ALFREDO CASELLA

The musical world mourns Alfredo Casella, the news of whose death in Italy on March 15 belatedly came to us. Many will remember Casella as the Pops conductor in the seasons of 1927-1929.

COMPLIMENT

The magazine *Musical America* has just held a press poll with musical broadcasts as its subject. Six hundred men and women, critics and music editors of newspapers throughout the United States, were approached. As a result of this poll the Boston Symphony Orchestra took first place among symphonic programs on the air.

The Pops, Esplanade and Festival concerts will be heard on the ABC network each Tuesday evening at 8:30 D.S.T. until the end of July.

PRINCETON

The Boston Symphony Orchestra and Serge Koussevitzky will journey to Princeton to give a concert on Sunday, June 15, as part of the Bicentennial celebration of the University.

SYMPHONIC FUTURE

For six weeks, after the Berkshire Festival at Tanglewood which ends August 10, the members of the Boston Symphony Orchestra will put their instruments away and occupy themselves with less arduous matters. On October 10 they will assemble at Symphony Hall to begin the Orchestra's Sixty-Seventh Season. Those interested in the Tanglewood concerts or the winter season to come are invited to inquire at the subscription office.

SONG IN MASSACHUSETTS

Under the caption "Jenny Lind and the Winged Choir," Philip Jerome Cleveland wrote in the magazine "Woman" last April: "When Jenny

(Continued on page 9)

Jordan Marsh

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ALBUMS PHONOGRAPHS

THE MUSIC
CENTER OF
WELLESLEY



Program 40

SATURDAY, JUNE 7, 1947

EMIL ARCIERI *Conducting*

PROGRAM

JACK TAR, March Sousa
*WILLIAM TELL, Overture Rossini
*VALSE TRISTE Sibelius
*AIDA, Ballabile from the Ballet Verdi

PEER GYNT Suite Grieg
Morning Mood—Anitra's Dance—In the Hall of the Mountain King

CAVALLERIA RUSTICANA, "Voi lo sapete" Mascagni
Soprano: TINA PALLADINO

ROMEO AND JULIET, Overture-Fantasia Tchaikovsky

MLLE. MODISTE, Selection Herbert

*EMPEROR, Waltzes Strauss

HUNGARIAN DANCE No. 1 Brahms

*Among those present: Boston College Intown, Navy League,
Boston Skidmore Club*

Pops Recording

BALDWIN PIANO



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ARE AS FRESH
AND LOVELY
AS THE FLOWERS
IN THE
PUBLIC GARDENS
ACROSS THE WAY

Ramson Hubbard
BOYLSTON STREET AT ARLINGTON, BOSTON

(Continued from page 7)

Lind, 'the Swedish Nightingale,' was on tour in the United States, she was guest of honor at a gala picnic in a beautiful wooded area some miles from Springfield, Massachusetts. After an excellent dinner and the usual speeches, the slender, white-dressed prima donna bowed to demands that she sing. She stood in a grassy enclosure with pines, elms, white oaks all about her, and the deep blue vault of heaven overhead, and began an impromptu recital. . . .

"Near these acres thus consecrated to song, the Boston Symphony Orchestra now fills heaven and earth with its exquisite Summer Festival music."

WHEN MUSICOLOGY FALTERS

The *New Yorker* quotes a program item listed in the *Washington Daily News* as "The Firebug — Stravinsky," with the remark, "Walk to it — do not run." This recalls "howlers" gleaned elsewhere: Wotan's Farewell and Magic Fire

Alarm Wagner

Overture to "Benvenuto Collins" Berlioz

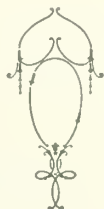
Prelude to "Afternoon on a Farm" Debussy

March of the Slaves Tchaikovsky

Wedding March, "The Golden

Corporal" Rimsky-Korsakov

And Liszt's "*Fantaisie quasi Sonate: d'après une lecture de Dante*," once translated as "Sonata after a Lecture on Dante."



SONG FEST, Medley

PACK UP YOUR TROUBLES

Pack up your troubles in your old kit bag,
And smile, smile, smile.
While you've a knife to light your fag.
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit bag.
And smile, smile, smile.

SMILES

There are smiles that make us happy,
There are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

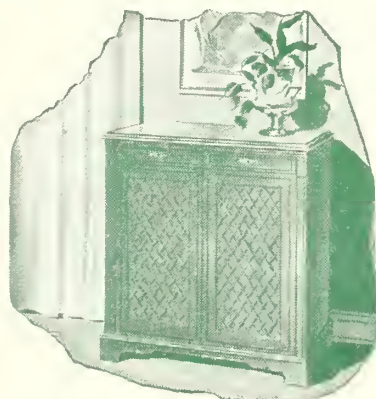
(Continued on page 11)

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Program 41

MONDAY, JUNE 9, 1947

PROGRAM

OXFORD STREET, March	Coates
LIGHT CAVALRY, Overture	Suppe
EVENING SONG	Schumann
MUSIC OF THE SPHERES, Waltzes	Josef Strauss

GÁITÉ PARISIENNE, Suite	Offenbach
CONCERTO in F major for Piano and Orchestra	Gershwin
I. Allegro	
II. Adagio	
III. Allegro agitato	

Soloist: ELIZABETH SCHER

SONG OF NORWAY, Selection	Grieg-Bourdon
SERENATA	Anderson
*EL CAPITAN, March	Sousa

Among those present: Bryn Mawr College; Wilder Memorial

* Pops Recording

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[10]

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(Continued from page 9)

TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie,
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me,
Till we meet again.

IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,
Where the love in your eyes I could see,
When the voice that I heard, like the song of the bird,
Seem'd to whisper sweet music to me;
I could hear the dull buzz of the bee,
In the blossoms as you said to me,
"With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree."

MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that grows,
And some day for my sake, she may let me take
The bloom from my wild Irish rose.

TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with the crowd.
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame! -
For it's one, two, three strikes,
You're out at the old ball game.

SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline.

PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,
With the blue ribbon on it,
While I hitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town
And there my true love sits him down, sits him down
And taken his ease 'mid laughter free
And never, never thinks of me.
Fare thee well, for I must leave thee,
Do not let this parting grieve thee,
And remember that the best of friends must part, must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

MAINE STEIN SONG

Fill the steins to dear old Maine,
Shout till the rattlers ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

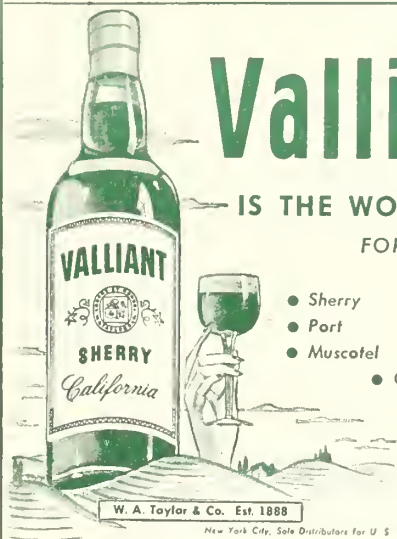
(Continued on page 24)

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[11]



Program 42

TUESDAY, JUNE 10, 1947

PROGRAM

- *SLAVONIC DANCE No. 15 in C major *Dvorak*
 HUSITSKÁ, Dramatic Overture *Dvorak*
 *DANCE OF DEATH, a Paraphrase on the
 "Dies Irae" for Piano and Orchestra *Liszt*
 PERPETUAL MOTION from the Suite Op. 39 *Moskowsky*
 *AMERICAN SALUTE ("When Johnny Comes Marching Home") *Gould*
-
- LYRIC SUITE, Op. 54 *Grieg*
 Shepherd's Boy—Norwegian Rustic March—Nocturne—March of the Dwarfs
 BALLET MUSIC from "The Queen of Sheba" (Act III) *Goldmark*
 *RHAPSODY IN BLUE for Piano and Orchestra *Gershwin*
 *STRIKE UP THE BAND *Gershwin*

Soloist: JESÚS MARÍA SANROMÁ

*Among those present: National Shawmut Bank; Field & Forest
 Club; Swedish Baptist Church; Catholic Daughters of
 America; Choir of All Saints Church, Brookline*

* Pops Recording

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SEE WINE LIST ON PAGE 15

7. *Napa Sauterne*
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8. *Napa Rhine Wine*
 Light, refreshing — with a slight fruity taste.
9. *Napa Chablis*
 Well balanced full — rich — dry.
6. *Napa Riesling*
 A fresh, fragrant white wine pleasantly dry.
19. *Napa Red Burgundy*
 A moderately dry red wine.
22. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
21. *Napa Zinfandel 1940*
 Made from the Zinfandel grape — a tasty but not heavy red.
23. *California Red Chianti*
 Light, Tawny and moderately dry wine.
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
51. *Cucamonga Port*
 Full, rich, fruity — not too sweet.
49. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
52. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
57. *Superior Port*
 A tawny rich wine excellent after dinner.
56. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
58. *Superior Muscatel*
 Pleasantly aromatic—rich bouquet.

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5	Chateau Wente, Wente Bros.	2.50	
6	Pastene Riesling	2.00	
7	Pastene Sauterne	2.00	1.25
8	Pastene Rhine Wine	2.00	1.25
9	Pastene Chablis	2.25	
11	*Neuchatel Swiss Wine	4.00	
12	*Gancia Castello Cenelli	3.75	
13	*Corvo Prima Goccia	4.00	
14	Valliant Riesling	2.25	
15	Valliant Sauterne	2.25	1.25
17	*Vouvray—1943, M. Bredel	6.50	
18	*Riesling—1945, Schmidt	6.25	

RED WINES

19	Pastene Red Burgundy	2.25	1.25
21	Pastene Zinfandel	2.25	1.25
22	Pastene Cabernet	2.50	
23	Pastene Chianti	2.25	
24	*Miraflora Grignolino	3.50	2.00
25	*Miraflora Freisa	3.50	2.00
26	*Brolio Chianti	4.00	2.25
27	*Brolio Chianti (Half Pints)		1.25
16	Valliant Cabernet	2.25	

28	Valliant Burgundy	Bot. ½ Bot.
29	Inglenook Red Wine	2.25
31	*De Luze Club Claret	3.00

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36	Gold Coast Sherry	2.00
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39	*Duff Gordon Amontillado	4.00 .50
41	*Blandy's Duke of Clarence (25 oz.)	5.00 .50
42	*Dow's Red Stripe Port (25 oz.)	3.50 .45
43	*Cossart Gordon South Side Madeira	3.50 .40
44	*Cockburn Ruddy Port	3.00 .40
45	*Martini Rossi Vermouth Dry . . . . .	.40
46	Dubonnet . . . . .	.45
47	Merry Widow Cocktail (Dubonnet & Vermouth) . . . . .	.50
48	Pastene Extra Dry Cocktail Sherry	2.50
49	Pastene Mission Cream Sherry	2.50
51	Pastene Cucamonga Port	2.50
52	Pastene Cucamonga Muscatel	2.50
53	Valliant Port	2.25
54	Valliant Muscatel	2.25
55	Valliant Sherry	2.25

	Bot.	½ Bot.
56	Pastene Pale Dry Sherry	2.00 1.25
57	Pastene Port	2.00 1.25
58	Pastene Muscatel	2.00 1.25

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Jacob Ruppert Ale and Beer35
Pabst Blue Ribbon Beer and Ale35
Hamm's Preferred Stock Beer30
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Narragansett Light Ale and Lager Beer30
Kreuger's Ale and Beer30
Black Horse Ale50
Heineken's Beer50

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Liverwurst	.30
Swiss Cheese	.35
Ham	.35
Whole Wheat and Cream Cheese	.20
Swiss Cheese, sliced, with Crackers	.40
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Pretzels	.10
Cheese Wafers	.10
Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20
Brownies	.15

KEMP'S CHOCOLATES

Signature Assortment, ½ lb.	.45
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Wine List on page 15

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Wine List on page 15

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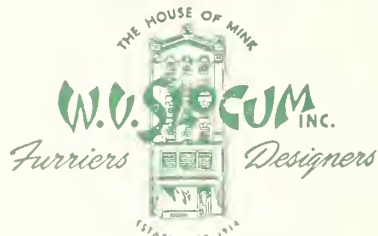
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FERRUCCIO BUSONI (b. Italy 1866; d. Berlin, 1921).

A piano virtuoso of such prodigious technique, coupled with profound interpretation, that it is believed he might have outshone Liszt in a contest. Also he was a prolific composer. He taught at the New England Conservatory of Music (then located in the present Franklin Square House), in 1891.

FERENC RAKOCZY. Great Hungarian patriot. After Hungary became a province of Austria, he emerged from exile in 1703, to lead his people in a renewal of a struggle for religious and civil liberty, which succeeded in 1711.

(Continued on page 22)

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WEDNESDAY, JUNE 11, 1947

Program 43

CATHOLIC ALUMNI SODALITY NIGHT

PROGRAM

*AIDA, Triumphal March Verdi
*WILLIAM TELL, Overture Rossini
*LARGO from "Xerxes" Handel

Solo Violin: ALFRED KRIPS

RIDE OF THE VALKYRIES Wagner

SECOND HUNGARIAN RHAPSODY Liszt

AVE MARIA Bach-Gounod

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VICTOR HERBERT FAVORITES *Arranged by Sanford*

March of the Toys—Absinthe Frappe—Because You're You—When You're

Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy

Love Song—Italian Street Song—Kiss Me Again—The Irish Have a Great

Day Tonight

*†SONG FEST Medley *Arranged by Bodge*

Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the

Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—

Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the

Town—Maine Stein Song—Let Me Call You Sweetheart

*SEMPER FIDELIS, March Sousa

Among those present: Federal Reserve Bank

* Pops Recording

†For Words of Songs—see page 9

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Program 44

THURSDAY, JUNE 12, 1947
PROGRAM

*THE STARS AND STRIPES FOREVER, March Sousa
MUSIC OF THE SPHERES, Waltzes Josef Strauss
MINUET FOR STRINGS Boccherini
THE BRONZE HORSE, Overture Anber

*AVE MARIA Schubert-Wilhelmj
Solo Violin: ALFRED KRIPS

GÂITÉ PARISIENNE, Suite Offenbach
SPANISH RHAPSODY for Piano and Orchestra Liszt-Busoni

Folies d'Espagne—Jota Aragonese
Soloist: BERNHARD WEISER

*AMERICAN SALUTE ("When Johnny Comes Marching Home") Gould

*†SONG FEST Medley Arranged by Bodge
Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the
Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—
Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the
Town—Maine Stein Song—Let Me Call You Sweetheart

*PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius

Among those present: Women's Overseas Service League

* Pops Recording

†For Words of Songs—see page 9

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Programs

SUNDAY AFT., JULY 13, AT 3:30
TUESDAY EVE., JULY 15, AT 8:30

BACH PROGRAM

Brandenburg Concerto No. 1, for 2 Horns, 3 Oboes, and
Bassoon, with Strings
Brandenburg Concerto No. 6, for Strings
Concerto for Two Pianos, in C minor
Concerto for Two Pianos, in C major
Suite No. 1 in C major
Soloists — PIERRE LUBOSHUTZ and GENIA NEMENOFF

SUNDAY AFTERNOON, JULY 20, AT 3:30

TUESDAY EVE., JULY 22, AT 8:30

MOZART PROGRAM

Serenade in B-flat major, for Wind Instruments (K. 361)
Divertimento in B-flat major, for Violin, Two Horns, and
Strings (K. 287)
Symphony in E-flat major, No. 26
Symphony in C major ("Jupiter") No. 41 (K. 551)

Series A

THURSDAY EVENING, JULY 24, AT 8:15

Honegger — Symphony for Strings
Debussy — "The Sea," 3 Orchestral Sketches
Brahms — Symphony No. 2 in D major

SATURDAY AFTERNOON, JULY 26, AT 3:15

Barber — Overture, "A School for Scandal"
Copland — Symphony No. 3
Berlioz — "Harold in Italy"

Symphony with Viola Solo

Soloist — WILLIAM PRIMROSE

SUNDAY AFTERNOON, JULY 27, AT 3:30

LEONARD BERNSTEIN *Conducting*

Schubert — Symphony in C major, No. 7
Stravinsky — "Le Sacre du Printemps"

(Soloists for August 5 and 9 to be announced)

TICKET INFORMATION

(Federal Admission Tax included)

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Series B

BEETHOVEN CYCLE

THURSDAY EVENING, JULY 31, AT 8:15

Symphony No. 1, in C major
Symphony No. 2, in D major
Symphony No. 3, "Eroica"

SATURDAY EVENING, AUGUST 2, AT 8:15

Symphony No. 4, in B-flat major
Piano Concerto No. 5, "Emperor"
Symphony No. 5, in C minor

Soloist — JACOB LATEINER

SUNDAY AFTERNOON, AUGUST 3, AT 3:30

Symphony No. 6, "Pastorale"
Piano Concerto No. 4, in G major
Symphony No. 7, in A major

Soloist — JOSEPH BATTISTA

(*Extra Concert*)

TUESDAY EVENING, AUGUST 5, AT 8:15

Symphony No. 8, in F major
Symphony No. 9, with Final Chorus on Schiller's "Ode
to Joy"

Series C

THURSDAY EVENING, AUGUST 7, AT 8:15

LEONARD BERNSTEIN *Conducting*

Haydn — Symphony in B-flat, No. 102
Hindemith — Violin Concerto
Schumann — Symphony No. 2, in C major

Soloist — RUTH POSSELT

SATURDAY EVENING, AUGUST 9, AT 8:15

ROBERT SHAW *Conducting*

Mozart — Requiem

Poulenc — Chorus

Stravinsky — Symphony of Psalms

SUNDAY AFTERNOON, AUGUST 10, AT 3:30

Martinu — Concerto Grosso for Chamber Orchestra,
with 2 Pianos

Ravel — Pavane

Ravel — Bolero

Tchaikovsky — Symphony No. 4, in F minor

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POP-OVERS

SIR HAMILTON HARTY (b. County Down, 1879).

Noted both as conductor and composer. Guest conductor at Pops in 1930's.

AVE MARIA — SCHUBERT-WILHELMJ.

When few sales resulted from publication of this and the rest of the "Seven Songs from Walter Scott's 'Lady of the Lake,'" Schubert wrote to his parents:

"They must have the illustrious name of Scott on the title-page, and thus make people more curious; with the addition of the English text they might help make me better known in England."

Schubert's publisher paid him about \$14.30 each for the "Ave" and the other six songs.

WHEN JOHNNY COMES MARCHING HOME. Published in 1863 with "Louis Lambert" named as composer, this was really the work of Patrick Saarsfield Gilmore.

PATRICK SAARSFIELD GILMORE (b. Ballygar, Dublin, Ireland on Christmas Day, 1829; d. St. Louis, Missouri, 1892).

Became leader of the Suffolk, Boston Brigade and Salem Zouave Bands. For four years he gave a series of band concerts in Music Hall, Boston (which stood on the present site of the Orpheum Theatre). The performances gave the military band considerable musical standing in the community. He formed Gilmore's Band in 1858.

Back in Boston after the war, Gilmore spent two years in organizing his still astounding National Peace Jubilee Festival of 1869. It opened June 15.

On the outbreak of the Civil War, in 1861, he accompanied the 24th Massachusetts Volunteers to the Front, and was under Gen. Burnside's command in the Carolinas. Returning to Boston when the War Department,

(Continued on page 24)



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FRIDAY, JUNE 13, 1947

TUFTS COLLEGE NIGHT

PROGRAM

HUNGARIAN MARCH, "Rakoczy"	Berlioz
GAÎTE PARISIENNE, Suite	Offenbach
LIEBESTRAUM	Liszt-Herbert
THE GYPSY BARON, Overture	Strauss

TUFTS—JACKSON CHORUS

Dr. Thompson Stone, Conductor

Miss Ruth Marshall, Accompanist

Just As the Tide Was Flowing	Vaughan Williams
"Waters Ripple and Flow," Czechoslovak	
Folk Song—Sung by the Odikon Singers	Arranged by Deems Taylor
The Bedouin Song	Arthur Foote
FINALE from Symphony No. 4 in F minor	Tchaikovsky
TUFTS SONGS	Conducted by Frederic William Kempf
Brown and Blue	E. W. Newton, '90
Victory Song	W. W. Rose, '12
Tuftonia's Day	E. W. Hayes, '16
Dear Alma Mater	Leo R. Lewis, '87
ANNIE GET YOUR GUN, Selection	Berlin
OLD MACDONALD HAD A FARM	Arranged by Anderson
*THUNDER AND LIGHTNING, Polka	Strauss

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(Continued from page 11)

To the trees, to the sky!
To the spring in its glorious happiness,
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love with you;
Let me hear you whisper that you love me, too.
Keep the lovelight glowing in your eyes so true,
Let me call you "Sweetheart"; I'm in love with you.

POP-OVERS

for reasons of economy, dissolved the Regimental Band, Gilmore was commissioned by Governor John A. Andrew to reorganize the State Military Band. With this group he reported for duty at New Orleans in 1863. Gen. Banks appointed him Bandmaster General of the Regimental Bands in the Department of Louisiana.

PIANO CONCERTO No. 6 — JOHN FIELD (1782-1837).

Last but one of a set of concertos once celebrated. The performance seems to be the first ever given in Boston.

JOHN FIELD SHOWED WAY TO CHOPIN.

It was from John Field, the Irish piano virtuoso and composer, born in Dublin in 1872, that Chopin borrowed the idea of the "nocturne." Long before the Polish musician made use of that poetic title, Field was composing nocturnes, and playing them to fascinated audiences in London, Paris, Vienna, St. Petersburg, and Moscow (where he died in 1837). With his invention of the nocturne, Field demonstrated new possibilities of poetic expression in the piano, which were further developed and exploited by Chopin. Ultimately the idea was appropriated by the American painter, James M'Neil Whistler, with a famous battle of art criticism resulting.

IRISH RHAPSODY. Victor Herbert dedicated the work (published in 1910) to the Gaelic Society of New York. Six of its tunes are from the "Irish Melodies," the collection dating from 1807, in which the poet, Thomas Moore, united poems of his own to old melodies. In sequence, the melodies of the Rhapsody run as follows:

1. Garryowen is suggested. Moore's poem to it is "We May Roam Through the World."
2. My Lodging's on the Cold Ground. (Moore's "Believe Me, If All Those Endearing Young Charms.") Sir Charles Villiers Stanford states that "it is not Irish at all."
3. The Rocky Road to Dublin.
4. Faugh-a-ballagh (Moore's "To Ladies' Eyes.")
5. Ta me' mo chodladh (I am asleep, and don't waken.

(Continued on page 25)

POP-OVERS

me). (Moore's "Erin, O Erin.") The authority on Irish music, Edward Bunting, states that this air is very ancient, with author and date unknown.

6. Cuishla Machrie. (Moore's "Come O'er the Sea.")
7. The Summer is Coming. (Moore's "Rich and Rare Were the Gems She Wore.")

8. St. Patrick's Day.

9. Garryowen returns, combined with "Erin, O Erin."

VICTOR HERBERT (b, Dublin, Ireland, 1859; d. New York City, 1924).

Sent to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart.

After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

He married a German opera soprano, Therese Foerster. When she was engaged to appear at the Metropolitan Opera in New York, she obtained for her husband the post of first 'cello with that company, in 1886, when he was 27. He held a similar position later with the orchestras of Anton Seidl and Theodore Thomas, and was assistant-conductor of the former.

From 1889 to 1891 he was associate conductor of the Worcester (Massachusetts) Festival, at which his oratorio, "The Captive," was presented in the latter year.

He became successor of Patrick S. Gilmore as bandmaster of the famous 22d Regiment Band in 1893. The same year, he was invited to write an operetta for The Bostonians. This was "Prince Ananias," and its success in New York launched Herbert on his career as America's leading operetta composer.

He kept up his standing in serious music as soloist, composer, and conductor—heading the Pittsburgh Symphony from 1898 to 1904, and appearing as guest conductor of the New York Philharmonic in 1905 and 1906.

VALE TRISTE—SIBELIUS (b. Finland, 1865).

From incidental music to a drama, "Kuolema."

As a son sleeps in exhaustion after watching at the bedside of his dying mother, strange music draws near. The woman rises, waltzes amidst unseen other dancers. She sinks down wearily, dances again with renewed vigor. There is a knock at the door. As the music hushes, Death stands before the woman, who greets him with a piteous cry.

BALLET MUSIC FROM "AIDA." — VERDI (1813-1901).

In "Aida" Verdi overcame the diffidence which makes ballet music a very scarce and usually undistinguished commodity in his operas. When a ballet came from his pen, it was more likely the result of contractual than artistic, compulsion. In "The Sicilian Vespers" he did not hit the mark, but in the present instance he decidedly did.

Words and their interrelation with dramatic situations—the contemplation of these, not dancers' feet—aroused the most natural responses in Verdi. To take care of the ballet ordered of him for "Aida," he found just what he needed in words and situation in Act 2, and for once devoted his highest orchestral skill to the dancers he served under compulsion.

"ROMEO AND JULIET," OVERTURE-FANTASY — TCHAIKOVSKY.

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(Continued on page 27)

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POP-OVERS

The famous melody played by the English horn and muted violas appears also in a duet which Tchaikovsky set to the words of the balcony scene, in an abandoned project to write an entire opera based on Shakespeare's drama.

HUNGARIAN DANCE — BRAHMS.

Originally for piano duet. Brahms published four books in this form, arranged from melodies by Hungarian composers. He orchestrated twenty-one of the dances. His inspiration came of his friendship for the Hungarian gypsy violinist, Edvard Remenyi, with whom he toured as pianist in 1853.

MUSIC OF THE SPHERES — JOS. STRAUSS.

Josef Strauss (1827-1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

BALLET MUSIC. "GÂITÉ PARISIENNE" (PARISIAN GAYETY)—OFFENBACH.

This music, specially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets.

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"Parisian Life" found its fun in showing what might happen if members of the working class should mimic their "betters" in the social whirl. For example, a head waiter shows himself as a man of "infinite resource and sagacity," like Kipling's mariner swallowed by a whale.

In "The Grand Duchess," a delightful time is afforded the audience at the expense of the military clique of arm-chair generals, as typified by General Boum.

CONCERTO IN F—GERSHWIN

Written at the behest of Walter Damrosch as a result of the success of "Rhapsody in Blue." Given its first performance by the New York Symphony Orchestra in 1925, under Damrosch's conductorship, with the composer at the piano. Gershwin did his own orchestration, instead of delegating it, as in the case of "Rhapsody in Blue."

OVERTURE "HUSITSKÁ" — ANTONIN DVORAK (1841-1804).

A tremendous religious-political struggle in the history of Bohemia (now Czechoslovakia) is the theme of the overture, which is named after John Huss (1369-1415), whose proposed church reforms started it all. The contention between Church authorities and the Hussites is symbolized by the use of the chorale, "Saint Wenceslaus," and the Hussite hymn, "All Ye Who Are Warriors of God." The latter has been ascribed to John Ziska, brilliant Hussite general, who established the great Fort Tabor, subject of one of Smetana's symphonic poems.

LARGO—Handel (1685-1759)

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes"—a fiasco.

MINUET (BOCCHERINI). Although Haydn often is mentioned to the exclusion of others for influencing the progress of music in the late eighteenth century, Luigi Boccherini exerted no little influence on the chamber music of his day by his originality, coupled with melodiousness and able treatment. The minuet is from a string quintet, of which he wrote a dozen.

(Continued on page 31)

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OVERTURES

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BELLE HELENE, LA	<i>Offenbach</i>
CARNEVAL	<i>Dvorák</i>
DAME BLANCHE, LA	<i>Boieldieu</i>
1812 (Overture Solennelle)	<i>Tchaikovsky</i>
FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OBERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

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Bacchanale	<i>Saint-Saëns</i>
TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Piérné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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FOSTER GALLERY	<i>Gould</i>
JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE	
I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CAGLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPANA	<i>Waldteufel</i>
ESTUDIANтина	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOON	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

CONCERT PIECES

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
EILI, EILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Piérné</i>
ESPANA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

IN THE MOUNTAIN PASS
IN THE VILLAGE
(from "Caucasian Sketches") *Ippolitov-Ivanov*
INTERMEZZO *Prevost*
JEALOUSY, Gypsy Tango *Gade*
KAMENNOI OSTROW (Rêve
Angélique) *Rubinstein*
LARGO (from "Xerxes") *Handel*
LA GOLONDRINA *Serradell-Findlay*
LA PALOMA *Yradier*
L'ARLESIENNE, Suite No. 2 *Bizet*
LEICHTES BLUT — Polka *Strauss*
MALAGUENA (from Suite "Andalucia") *Lecuona*
MARCH OF THE LITTLE LEAD SOLDIERS *Pienné*
MARCHE SLAVE *Tchaikovsky*
MEXICAN RHAPSODY *McBride*
MUSIC BOX *Liadov*
NONE BUT THE LONELY HEART
Tchaikovsky-Caillet
PANIS ANGELICUS *Franck*
PERPETUUM MOBILE *Strauss*
PIZZICATO—Polka *Joh. Strauss, Jr. & Josef Strauss*
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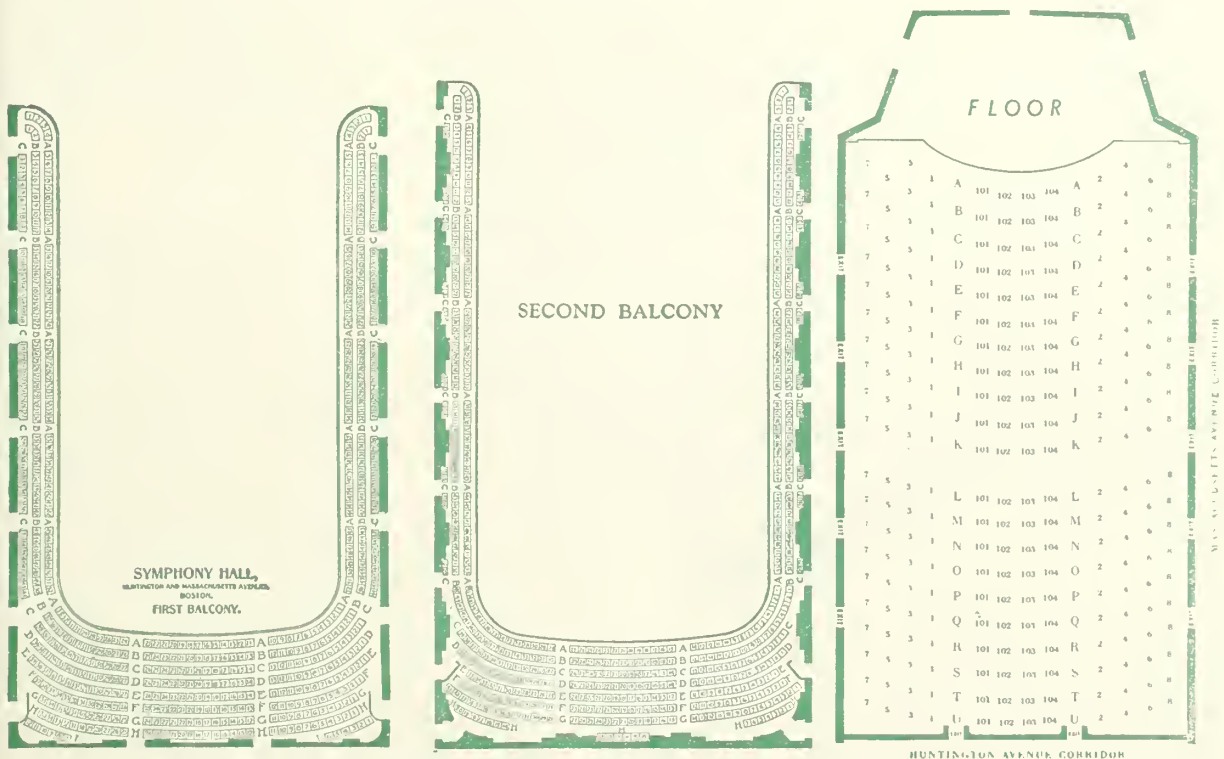
PRAYER OF THANKSGIVING
PRELUDE IN C-SHARP MINOR
PRELUDE IN G MINOR
PROCESSION OF THE SARDAR (from
"Caucasian Sketches") *Ippolitov-Ivanov*
RACHEM *Mana-Zucca*
REVE ANGELIQUE (Kammenoi
Ostrow) *Rubinstein*
SALLY IN OUR ALLEY *Arranged by Frank Bridge*
SANS SOUCI — Polka *Strauss*
SCHERZO (from String Octet) *Mendelssohn*
SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
SONG OF INDIA (from
"Sadko") *Rimsky-Korsakov*
SONG OF THE VOLGA
BARGEMEN *Arr. by Glazounov*
TIK TAK — Polka *Strauss*
THUNDER AND LIGHTNING — Polka *Strauss*
TRITSCH-TRATSCH — Polka *Strauss*
WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
WARSAW CONCERTO (Leo Litwin,
Soloist) *Addinsell*
WEDDING MARCH (from "Midsummer
Night's Dream") *Mendelssohn*
WEDDING MARCH ("The Golden
COCKEREL") *Rimsky-Korsakov*

POP-OVERS

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Program 43

WEDNESDAY, JUNE 11, 1947 CATHOLIC ALUMNI SODALITY NIGHT PROGRAM

Number 7

- *AIDA, Triumphal March Verdi
*WILLIAM TELL, Overture Rossini
*LARGO from "Xerxes" Handel

Solo Violin: ALFRED KRIPS

- RIDE OF THE VALKYRIES Wagner

- SECOND HUNGARIAN RHAPSODY Liszt

- AVE MARIA Bach-Gounod

- BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss

- †VICTOR HERBERT FAVORITES Arranged by Sanford

March of the Toys—Absinthe Frappe—Because You're You—When You're
Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy
Love Song—Italian Street Song—Kiss Me Again—The Irish Have a Great
Day Tonight

- *†SONG FEST Medley Arranged by Bodge

Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the
Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—
Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the
Town—Maine Stein Song—Let Me Call You Sweetheart

- *SEMPER FIDELIS, March Sousa

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BALDWIN PIANO

†For Words of Songs—See pages 9 and 24



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Program 44

THURSDAY, JUNE 12, 1947

PROGRAM

*THE STARS AND STRIPES FOREVER, March Sousa
MUSIC OF THE SPHERES, Waltzes Josef Strauss
MINUET FOR STRINGS Boccherini
THE BRONZE HORSE, Overture Auber

*AVE MARIA Schubert-Wilhelmj
Solo Violin: ALFRED KRIPS

GAÎTE PARISIENNE, Suite Offenbach
SPANISH RHAPSODY for Piano and Orchestra Liszt-Busoni
Folies d'Espagne—Jóta Aragonese
Soloist: BERNHARD WEISER

*AMERICAN SALUTE ("When Johnny Comes Marching Home") Gould

*†SONG FEST Medley Arranged by Bodge
Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the
Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—
Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the
Town—Maine Stein Song—Let Me Call You Sweetheart

*PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius

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* Pops Recording

BALDWIN PIANO

†For Words of Songs—see page 24

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POP-OVERS

(By R. L. HUMPHREY)

TRIUMPHAL MARCH FROM "AIDA" — VERDI
Rhadames, brilliant young Egyptian general, returns victorious from an expedition against Ethiopia.

OVERTURE TO "WILLIAM TELL" — ROSSINI.

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summon to Arms and March of the Swiss Soldiers.

The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

The March of the Swiss Soldiers at the conclusion of the overture is based on a quick-step which Rossini presented to the citizens of Vienna, where he had enjoyed great success in 1822, to the annoyance of Beethoven.

RIDE OF THE VALKYRIES—WAGNER (1813-1883)

"What a huge and wonderful panorama!" Tchaikovsky commented. "How we actually seem to see those fierce heroines soar on their magic steeds through thunder and lightning! On the stage, in view of the cardboard rocks and canvas clouds, the music loses all its expressive power."

A LITTLE WHO'S WHO ON THE STRAUSSSES.

Johann Strauss, the Elder (1804-1849), is called "The Father of the Waltz." With his partner, Josef Lanner, he pioneered the enlargement of the waltz from a short, repetitive utility piece for dancing, to a varied composition notable for its range of sentimental and orchestral interest. In this he ultimately surpassed Lanner.

He also created a remarkable orchestra which, under his leadership, won great fame in his native Vienna, and throughout Europe on tours.

Johann Strauss, Junior (1825-1899) surpassed his father in development of the waltz, each of which from his pen became a suite of waltzes, with introduction and coda. His rhythmic subtlety, his adroitness in instrumentation, his variety of expression, early won him the title of "The Waltz King," and he remains its unchallenged possessor. His orchestra and his conducting won him fame equal to or surpassing that of his father in those two respects. In addition, he distinguished himself as a composer of operettas. He conducted 14 concerts in Boston, 4 in New York, in 1872.

Josef Strauss (1827-1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

Eduard Strauss (1835-1916), youngest brother of Johann, Jr. Although he published more than 300 dance pieces, he was chiefly esteemed as a conductor. In this capacity he toured this country in 1892 and 1901-2. He was advertised under his brother's title of "The Waltz King."

Oskar Straus, living composer of delightful operettas such as "The Chocolate Soldier," with many fine waltzes in them, is no relation of The Waltz King's family, although born in Vienna (1870).

PRAYER OF THANKSGIVING. — VALERIUS.

Although earning his living at various legal posts in the Netherlands, Adriaanus Valerius was proficient at composing music and words for songs. The "Prayer" originally appeared in 1621 in a collection he published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy. The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birthdate is unknown, died in 1625.

BALLET MUSIC. "GÂITÉ PARISIENNE" (PARISIAN GAYETY)—OFFENBACH.

This music, specially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets.

(Continued on page 18)

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290 HUNTINGTON AVE., BOSTON 15, MASS.

Program 45

FRIDAY, JUNE 13, 1947

TUFTS COLLEGE NIGHT

PROGRAM

HUNGARIAN MARCH, "Rakoczy"	Berlioz
GAÎTE PARISIENNE, Suite	Offenbach
LIEBESTRAUM	Liszt-Herbert
THE GYPSY BARON, Overture	Strauss

TUFTS—JACKSON CHORUS

Dr. Thompson Stone, Conductor
Miss Ruth Marshall, Accompanist

Just As the Tide Was Flowing	Vaughan Williams
"Waters Ripple and Flow," Czechoslovak Folk Song—Sung by the Odikon Singers	Arranged by Deems Taylor
The Bedouin Song	Arthur Foote
FINALE from Symphony No. 4 in F minor	Tchaikovsky
TUFTS SONGS Conducted by Frederic William Kempf	
Brown and Blue	E. W. Newton, '90
Victory Song	W. W. Rose, '12
Tuftonia's Day	E. W. Hayes, '16
Dear Alma Mater	Leo R. Lewis, '87

ANNIE GET YOUR GUN, Selection	Berlin
OLD MACDONALD HAD A FARM	Arranged by Anderson
*THUNDER AND LIGHTNING, Polka	Strauss

* Pops Recording

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THE BOSTON SYMPHONY ORCHESTRA ON THE AIR

When Henry Lee Higginson made the pioneering step of founding the Boston Symphony Orchestra in 1881, he believed, and often said, that a successful orchestra must have two aims before all others: to play as well as possible and to reach as many listeners as possible. How well he built up the quality of the orchestra is now familiar history. But he was no less zealous to increase its public. He did this by instituting Pop concerts in its fifth year, by arranging tours of nearby cities, and by admitting students and other listeners of limited means to the final rehearsals on Friday afternoons.

The Boston Symphony Orchestra has continued in this purpose, and has been able to multiply its public many times. It plays in as many cities as a busy winter schedule allows; it prepares a growing public by Young People's Concerts; the Pops audiences have greatly increased, and the popular approach to symphonic music is further developed by the free open-air Esplanade Concerts. The Berkshire Festival in July and August brings many thousands of hearers from every part of the United States. In 1881 the Orchestra's public numbered about 100,000, while in the present season as many as 850,000 will have heard the Orchestra. The invention of the radio, and its development since Mr. Higginson's day has made this nation at large aware of music as it could never have been before. Mr. Higginson would have been immeasurably gratified if he could have beheld his orchestra take a leading part in this development, as its listening public increased from thousands to millions.

The Boston Symphony Orchestra was the pioneer in symphonic broadcasting. It was the first major orchestra to be heard on the air, in the days when concert managers feared (reasonably but mistakenly) that to give away what they were selling at the same time would spell the ruin of paid concerts. The traditional Saturday night concerts were broadcast from Symphony Hall from January 23, 1926, to the end of the season (WBZ) under the pioneering sponsorship of the W. S. Quinby Company (La Touraine Coffee). People marveled to hear a symphony of Beethoven or Brahms trickling through their horn speakers or ear phones.

The Saturday night concerts were taken by a network (NBC) in the season 1935-1936, the Pops included. In 1936-1937 there was a series of Thursday evening and occasional Friday afternoon broadcasts. There were likewise Pops and Esplanade broadcasts in 1938 by the Yankee Network.

On December 26, 1942, the Boston Symphony Orchestra again went on the air on a sustaining basis by the Blue Network (the first part of each Saturday evening program). Beginning December 25, 1943, these concerts were sponsored by the Allis-Chalmers Manufacturing Company of Milwaukee. For the season 1945-1946 the hour was changed to include the second portion of the pro-

(Continued on page 9)

Second Balcony Refreshment Service — End of Left Corridor

Jordan Marsh

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its Pops selection



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 ALBUMS PHONOGRAPHS

THE MUSIC CENTER OF WELLESLEY



Program 46

SATURDAY, JUNE 11, 1917

PAUL CHERKASSKY *Conducting*

PROGRAM

THE STARS AND STRIPES FOREVER, March	Sousa
THE MARRIAGE OF FIGARO, Overture	Mozart
ELFGY	Massenet
<i>Solo Violoncello: JACOBUS LANGENDOEN</i>	
EIGHT RUSSIAN FOLK SONGS	Liador

THE MOLDAU, Symphonic Poem	Smetana
SCHERZO, "Reformation" Symphony	Mendelssohn
OUVERTURE SOLENNELLE, "1812"	Tchaikorsky

WHERE THE CITRONS BLOOM, Waltzes	Strauss
OLD MACDONALD HAD A FARM	Arranged by Anderson
FIRST HUNGARIAN DANCE	Brahms

*Among those present: Beth Israel Junior Auxiliary;
M. I. T. Alumni; Bachrach, Inc.*

* Pops Recording

BALDWIN PIANO



OUR SUMMER FASHIONS

ARE AS FRESH
 AND LOVELY
 AS THE FLOWERS
 IN THE
 PUBLIC GARDENS
 ACROSS THE WAY



Hanson Hubbard

BOYLSTON STREET AT ARLINGTON, BOSTON

(Continued from page 7)

gram. This sponsorship ended with the Berkshire Festival concert of August 10, 1946.

For the season of 1946-1947, the Symphony concerts were broadcast over a network of the American Broadcasting Company, 9:30-10:30 on Tuesday evenings, and from January 21 to the end of the regular season were sponsored by the John Hancock Mutual Life Insurance Company (8:30-9:30). The Pops are broadcast on Tuesdays 8:30-9:30 D.S.T.

Dr. Serge Koussevitzky has been the leader of this orchestra throughout its record of broadcasts. He has thus put countless symphony programs on the air. He has been aware of the fact that many listeners in communities remote from "live" symphony concerts are primarily interested in becoming familiar with the standard symphonic repertory. He is also aware that no art can live exclusively in the past. The music which is being written in our own time must live and grow in concert performance. Young composers introduced by Dr. Koussevitzky on the air have been proved by the initial and by subsequent performances to be important and vital in the music of today.



VICTOR HERBERT FAVORITES

ABSINTHE FRAPPE

from "It Happened in Nordland"

It will free you first from the burning thirst
That is born of a night of the bowl.
Like a sun 'twill rise through the inky skies
That so heavily hang o'er your soul.
At the first cool sip on your fever'd lip
You determine to live through the day;
Life's again worth while as with dawning smile,
You imbihe your absinthe frappé.

BECAUSE YOU'RE YOU from "The Red Mill"

Not that I am fair, dear,
Not that I am true,
Not my golden hair, dear,
Not my eyes of blue,
When we ask the reason
Words are all too few!
So I know I love you dear,
Because you're you!

WHEN YOU'RE AWAY from "The Only Girl"

When you're away, dear, how weary the lone
some hours!
Sunshine seems gray, dear! The fragrance has
left the flow'rs.
Ever I hear you in seeming, whispering soft
love words to me!
Hold me again to your heart! I love you alone!

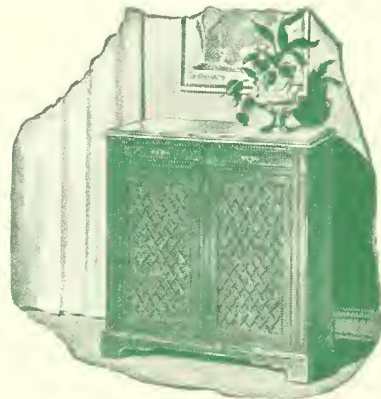
(Continued on page 11)

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ONE OF NATURE'S PUREST SPRING TABLE WATERS

Program 47

MONDAY, JUNE 16, 1947

NEW ENGLAND CONSERVATORY NIGHT

MALCOLM HOLMES Conducting

PROGRAM

THE ROMAN CARNIVAL Overture Berlioz

CLAIR DE LUNE Debussy

GYPSY SONG from "Carmen" Bizet
("Les tringles des sistres tintaient . . .")

Soprano: MILDRED MUELLER, '48 (Artists' Diploma)

FINALE, Symphony No. 2 in D major Brahms
Allegro con spirito

*THE INCREDIBLE FLUTIST, Ballet Piston

VIOLIN CONCERTO in D major Tchaikovsky

First Movement: Allegro moderato

Soloist: MARILYN OLSON, '47 (Collegiate)

*WINE, WOMAN AND SONG, Waltzes Strauss

SURREY WITH THE FRINGE ON TOP Rodgers-Gould

ANNIE GET YOUR GUN, Selection Berlin-Anderson

* Pops Recording

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(Continued from page 9)

I CAN'T DO THE SUM from "Babes in Toyland"

Put down six and carry two,
Oh, but this is hard to do!
You can think, and think, and think
Till your brains are numb!
I don't care what teacher says
I can't do the sum!

I'M FALLING IN LOVE WITH SOMEONE

from "Naughty Marietta"

For I'm falling in love with someone,
Some one girl;
I'm falling in love with someone,
Head awlirl;
Yes, I'm falling in love with someone,
Plain to see,
I'm sure I could love someone madly,
If someone would only love me!

GYPSY LOVE SONG from "Fortune Teller"

Slumber on, my little gypsy sweetheart,
Dream of the field and the grove.
Can you hear me, hear me in that dreamland
Where your fancies rove?
Slumber on, my little gypsy sweetheart,
Wild little woodland dove,
Can you hear the song that tells you
All my heart's true love?

ITALIAN STREET SONG from "Naughty Marietta"

Zing, zing, zizzy, zizzy, zing, zing boom, boom
aye,
Zing, zing, zizzy, zizzy, zing, zing, mandolinas
gay,
Zing, zing, zizzy, zizzy, zing, zing boom, boom,
aye,
La, la, la, ha, ha! ha! zing, boom, aye,
La, la la, la, ha! ha! ha! zing, boom, aye!

KISS ME AGAIN from "Mlle. Modiste"

Sweet summer breeze, whispering trees,
Stars shining softly above;
Roses in bloom, wafted perfume,
Sleepy birds dreaming of love.
Safe in your arms, far from alarms,
Daylight shall come but in vain.
Tenderly press'd close to my breast,
Kiss me, kiss me again!

THE IRISH HAVE A GREAT DAY TONIGHT from "Eileen"

'Tis a great day tonight for the Irish
For the cause we fought for and died.
And the time is soon to be
When you'll see old Ireland free!
'Tis the land of our love and our pride!
We despise and defy our oppressors
And their tyrant laws we will fight.
But as fast as they can make 'em,
Begorra, we can break 'em.
Sure the Irish have a great day tonight!

(Continued on page 24)

ASK FOR THESE FAMOUS BRANDS AT POPS



Valliant

IS THE WORD
FOR FINE WINES

- Sherry
- Port
- Muscotel
- Cabernet
- Burgundy
- Sauternes
- Riesling

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New York City, Sole Distributors for U. S. A.

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the Finest Cocktails*

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Second Balcony Refreshment Service — End of Left Corridor

THE BREW WITH A HEAD OF ITS OWN—



KRUEGER
BEER  ALE

G. Krueger Brewing Co., Newark 3, N. J.

Program 48

TUESDAY, JUNE 17, 1947

PROGRAM

- *THE STARS AND STRIPES FOREVER, March Sousa
 DIE FLEDERMAUS, Overture Strauss
 ROMANCE from the Second Violin Concerto Moszkowski
 (The solo part played by the combined first violins)
 SPANISH RHAPSODY for Piano and Orchestra Liszt-Busoni
 Folies d'Espagne—Jota Aragonese
 Soloist: BERNHARD WEISER
 *OUVERTURE SOLENNELLE, "1812" Tchaikovsky
-
- THE QUEEN OF SHEBA, Ballet Suite Goldmark
 Introduction—Bee Dance—Veil Dance
 CONCERTO No. 2 for Piano and Orchestra Rachmaninoff
 First Movement: Moderato
 Soloist: BERNHARD WEISER
 GAÎTÉ PARISIENNE, Suite Offenbach
 SLAVONIC DANCE in G minor Dvorak

*Among those present: Army-Navy Convalescents; Forbes Lithograph;
Oklahoma State Medical Association*

* Pops Recording

BALDWIN PIANO

33
FINE BREWS
blended into
ONE GREAT BEER



THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, Conductor

Tuesday, June 17, 1947, at 8:30 P. M.

- REVISED PROGRAM -

"THE STARS AND STRIPES FOREVER", March . . . *Sousa*

OVERTURE to "Die Fledermaus" *Strauss*

ROMANCE from the Second Violin Concerto . . . *Wieniawski*
(The solo part played by the combined first violins)

SPANISH RHAPSODY for Piano and Orchestra . . . *Liszt-Busoni*
Folies d'Espagne—Jota Aragonaise
Soloist: BERNHARD WEISER

OVERTURE SOLENNELLE, "1812" *Tchaikovsky*

BALLET MUSIC from "The Queen of Sheba" . . . *Goldmark*
Introduction—Bee Dance—Veil Dance

FIRST MOVEMENT, Concerto No. 2 for Piano
and Orchestra *Rachmaninoff*
Moderato
Soloist: BERNHARD WEISER

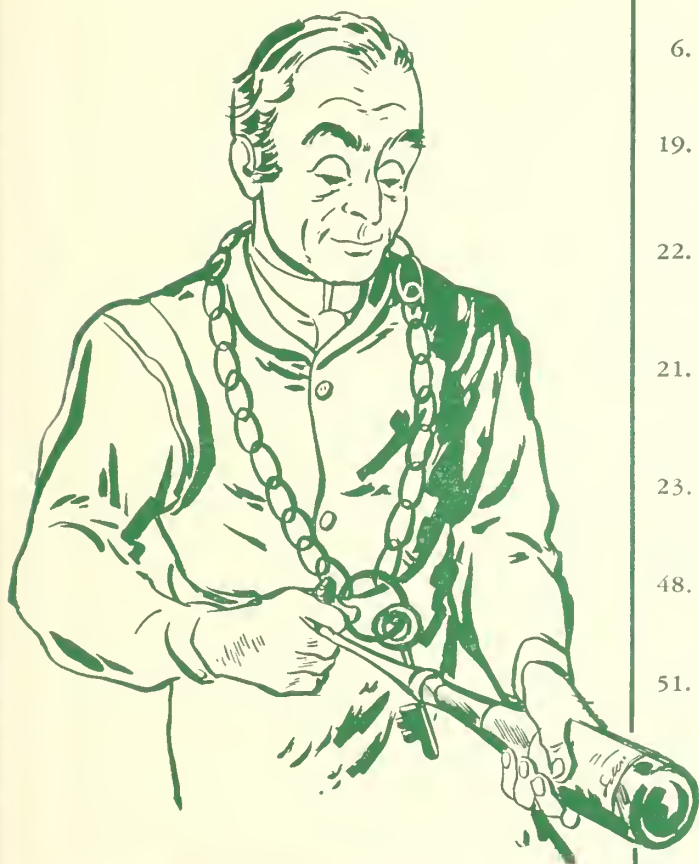
SYMPHONIC SUITE, "Masquerade" . . . *Khatchatourian*
Valse—Nocturne—Mazurka—Romance—Galop
(First performance in Boston)

SLAVONIC DANCE in G minor *Dvorak*

Baldwin Piano



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"Estate Bottled"
 AMERICAN WINES



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 BOSTON, MASSACHUSETTS

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SEE WINE LIST ON PAGE 15

7. *Napa Sauterne*
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8. *Napa Rhine Wine*
 Light, refreshing — with a slight fruity taste.
9. *Napa Chablis*
 Well balanced full — rich — dry.
6. *Napa Riesling*
 A fresh, fragrant white wine pleasantly dry.
19. *Napa Red Burgundy*
 A moderately dry red wine.
22. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
21. *Napa Zinfandel 1940*
 Made from the Zinfandel grape — a tasty but not heavy red.
23. *California Red Chianti*
 Light, Tawny and moderately dry wine.
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
51. *Cucamonga Port*
 Full, rich, fruity — not too sweet.
49. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
52. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
57. *Superior Port*
 A tawny rich wine excellent after dinner.
56. *Superior Pale Dry Sherry*
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58. *Superior Muscatel*
 Pleasantly aromatic—rich bouquet.

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Champagne is unquestionably the best
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Wine Co. *On the Pops menu.*

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A delicious, pale gold, white Bordeaux wine,
with the sweetness of a Sauternes. When thor-
oughly chilled, it is a fine wine to serve through-
out the meal. From A. de Luze et Fils, of
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English is spoken. The
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assuring uniformly high
quality and a wide
range of fine wines.



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130	Great Western Sparkling Burgundy	6.00	3.25
40	*Ackerman Dry Royal	7.75	4.00
50	Charles Fournier	7.50	4.00
60	Gold Seal Sparkling Burgundy	6.00	3.25
70	Moscato Canelli	4.50	
80	San Benito Champagnes	6.00	3.25
90	*Gancia Lacrima Christi	7.50	4.00
100	*Miraflora Asti Spumanti	7.25	
110	*Krug Brut Reserve	10.00	
120	*Bollinger Brut Non Vintage	10.00	5.25
140	Renault Cuvee Brut	6.50	3.50
150	Renault Sparkling Burgundy	6.00	3.25
160	Renault Extra Dry	6.25	3.25

WHITE WINES

1	*Riesling Clos des Templiers, 1937	6.50	
2	*Bordeaux Special Reserve, de Luze	3.25	
3	*Graves Royal de Luze	3.75	
4	Inglenook Riesling, 1944	2.50	
5	Chateau Wente, Wente Bros.	2.50	
6	Pastene Riesling	2.00	
7	Pastene Sauterne	2.00	1.25
8	Pastene Rhine Wine	2.00	1.25
9	Pastene Chablis	2.25	
11	*Neuchatel Swiss Wine	4.00	
12	*Gancia Castello Ceneili	3.75	
13	*Corvo Prima Goccia	4.00	
14	Valliant Riesling	2.25	
15	Valliant Sauterne	2.25	1.25
17	*Vouvray—1943, M. Breidel	6.50	
18	*Riesling—1945, Schmidt	6.25	

RED WINES

19	Pastene Red Burgundy	2.25	1.25
21	Pastene Zinfandel	2.25	1.25
22	Pastene Cabernet	2.50	
23	Pastene Chianti	2.25	
24	*Miraflora Grignolino	3.50	2.00
25	*Miraflora Freisa	3.50	2.00
26	*Brollo Chianti	4.00	2.25
27	*Brollo Chianti (Half Pints)		1.25
16	Valliant Cabernet	2.25	

28	Valliant Burgundy	2.25	1.25
29	Inglenook Red Wine	2.25	
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32	Gold Coast Haut Sauterne	2.00	
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35	Gold Coast Port	2.00	
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	Bot.	Glass
38	*Duff Gordon Generoso	3.25 .40
39	*Duff Gordon Amontillado	4.00 .50
41	*Blandy's Duke of Clarence (25 oz.)	5.00 .50
42	*Dow's Red Stripe Port (25 oz.)	3.50 .45
43	*Cossart Gordon South Side Madeira	3.50 .40
44	*Cockburn Ruddy Port	3.00 .40
45	*Martini Rossi Vermouth Dry . . . . .	.40
46	Dubonnet . . . . .	.45
47	Merry Widow Cocktail (Dubonnet & Vermouth) . . . . .	.50
48	Pastene Extra Dry Cocktail Sherry	2.50
49	Pastene Mission Cream Sherry	2.50
51	Pastene Cucamonga Port	2.50
52	Pastene Cucamonga Muscatel	2.50
53	Valliant Port	2.25
54	Valliant Muscatel	2.25
55	Valliant Sherry	2.25

	Bot.	½ Bot.
56	Pastene Pale Dry Sherry	2.00 1.25
57	Pastene Port	2.00 1.25
58	Pastene Muscatel	2.00 1.25

BEER

Jacob Ruppert Ale and Beer . . . . .	.35
Pabst Blue Ribbon Beer and Ale . . . . .	.35
Hamm's Preferred Stock Beer . . . . .	.30
Pickwick Ale . . . . .	.30
Light Pickwick . . . . .	.30
Hanley's Ale . . . . .	.30
Narragansett Light Ale and Lager Beer30
Kreuger's Ale and Beer30
Black Horse Ale50
Heineken's Beer50

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High note of quality
PICKWICK ALE
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BREWED BY HAFFENREFFER & CO., Inc., Boston, Mass., BREWERS SINCE 1870

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Kemp's Golden Glow Peanut Butter	.15
Liverwurst	.30
Swiss Cheese	.35
Ham	.35
Whole Wheat and Cream Cheese	.20
Swiss Cheese, sliced, with Crackers	.40
Camembert, with Crackers	.40

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20
Brownies	.15

KEMP'S CHOCOLATES

Signature Assortment, ½ lb.	.45
-----------------------------	-----

Wine List on page 15

ICE CREAM

Vanilla	.
Chocolate	.
Frozen Pudding	.
Strawberry	.
Cherry Sundae	.
Pineapple Sundae	.
Strawberry Sundae	.

KEMP'S

SALTED NUTS

"Step-A-Head" Mixed Nuts, 1 lb.	.
Peanuts, ½ lb.	.
Selected Spanish Peanuts, ½ lb.	.
Selected Mixed Nuts, 6½ oz.	.
Fancy Cashews, 7 oz.	.
Selected Almonds, 7 oz.	.

COFFEE AND TEA

Silex Coffee

Hot Coffee, Individual Pots	.
Hot Tea, Individual Pots	.
Iced Coffee or Tea	.

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FAMOUS

Narragansett
**GOLD LABEL
ALE**

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.. it's MILD
.. it's DRY



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AGAIN - *this Year*

Kemp's NUTS and CHOCOLATES

Featured Exclusively at the "POPS"

MENU

Second Balcony Service End of Left Corridor

FRESH FRUIT DRINKS

Pop Punch (non-alcoholic)25
Claret or Sauterne Punch45
Lemonade25

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Wine List on page 15

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POP-OVERS

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

OVERTURE TO "THE MARRIAGE OF FIGARO" - MOZART.

Life-like, the music mingles the moods of dignity and jollity that may be expected to hover over a wedding. These moods are the entire substance of the overture. None of the wonderful melodies sung in the opera enter here.

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The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans—a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until later afternoon. Losses were great on both sides—more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

(Continued on page 25)

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WEDNESDAY, JUNE 18, 1947

Program 49

PAUL CHERKASSKY *Conducting*

PROGRAM

*MARCHE MILITAIRE	Schubert
MASANIELLO, Overture	Auber
AVE MARIA	Bach-Gounod
<i>Solo Violin: ALFRED KRIPS</i>	
IRISH RHAPSODY	Herbert

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Program 50

THURSDAY, JUNE 19, 1947

OLD TIMERS' NIGHT

CARLOS PINFIELD Conducting

PROGRAM

SECOND CONNECTICUT, March Reeves
CARNIVAL, Overture Dvorak
CAVATINA Raff

†VICTOR HERBERT FAVORITES Arranged by Sanford

March of the Toys—Absinthe Frappe—Because You're You—When You're
Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy
Love Song—Italian Street Song—Kiss Me Again—The Irish Have A Great
Day Tonight

MARTHA, Fantasia Flotow
VIOLIN CONCERTO Mendelssohn

First Movement: Allegro molto appassionato

Soloist: KLAUS LIEPMANN

*†SONG FEST MEDLEY Arranged by Bodge

Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the
Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—
Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the
Town—Maine Stein Song—Let Me Call You Sweetheart

* Pops Recording

† For Words of Songs—See pages 9 and 24

(Continued on page 22)

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BACH PROGRAM

Brandenburg Concerto No. 1, for 2 Horns, 3 Oboes, and
Bassoon, with Strings
Brandenburg Concerto No. 6, for Strings
Concerto for Two Pianos, in C minor
Concerto for Two Pianos, in C major
Suite No. 1 in C major
Soloists — PIERRE LUBOSHUTZ and GENIA NEMENOFF

SUNDAY AFTERNOON, JULY 20, AT 3:30
TUESDAY EVE., JULY 22, AT 8:30

MOZART PROGRAM

Serenade in B-flat major, for Wind Instruments (K. 361)
Divertimento in B-flat major, for Violin, Two Horns, and
Strings (K. 287)
Symphony in E-flat major, No. 26
Symphony in C major ("Jupiter") No. 41 (K. 551)

Series A

THURSDAY EVENING, JULY 24, AT 8:15

Honegger — Symphony for Strings
Debussy — "The Sea," 3 Orchestral Sketches
Brahms — Symphony No. 2 in D major

SATURDAY AFTERNOON, JULY 26, AT 3:15

Barber — Overture, "A School for Scandal"
Copland — Symphony No. 3
Berlioz — "Harold in Italy"

Symphony with Viola Solo
Soloist — WILLIAM PRIMROSE

SUNDAY AFTERNOON, JULY 27, AT 3:30

LEONARD BERNSTEIN *Conducting*

Schubert — Symphony in C major, No. 7
Stravinsky — "Le Sacre du Printemps"

(Soloists for August 5 and 9 to be announced)

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Series B

BEETHOVEN CYCLE

THURSDAY EVENING, JULY 31, AT 8:15

Symphony No. 1, in C major
Symphony No. 2, in D major
Symphony No. 3, "Eroica"

SATURDAY EVENING, AUGUST 2, AT 8:15

Symphony No. 4, in B-flat major
Piano Concerto No. 5, "Emperor"
Symphony No. 5, in C minor

Soloist — JACOB LATEINER

SUNDAY AFTERNOON, AUGUST 3, AT 3:30

Symphony No. 6, "Pastorale"
Piano Concerto No. 4, in G major
Symphony No. 7, in A major

Soloist — JOSEPH BATTISTA

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TUESDAY EVENING, AUGUST 5, AT 8:15

Symphony No. 8, in F major
Symphony No. 9, with Final Chorus on Schiller's "Ode
to Joy"

Series C

THURSDAY EVENING, AUGUST 7, AT 8:15

LEONARD BERNSTEIN *Conducting*

Haydn — Symphony in B-flat, No. 102
Hindemith — Violin Concerto
Schumann — Symphony No. 2, in C major

Soloist — RUTH POSSELT

SATURDAY EVENING, AUGUST 9, AT 8:15

ROBERT SHAW *Conducting*

Mozart — Requiem

Poulenc — Chorus

Stravinsky — Symphony of Psalms

SUNDAY AFTERNOON, AUGUST 10, AT 3:30

Martini — Concerto Grosso for Chamber Orchestra,
with 2 Pianos

Ravel — Pavane

Ravel — Bolero

Tchaikovsky — Symphony No. 4, in F minor

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(Continued from page 20)

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FRIDAY, JUNE 20, 1947

Program 51

GRAND COMMANDERY NIGHT

PAUL CHERKASSKY Conducting

PROGRAM

BOSTON COMMANDERY, March Carter
DIE FLEDERMAUS, Overture Strauss
EVENING SONG Schumann
SWAN LAKE, Ballet Suite Tchaikovsky
Introduction—Swan Dance—Czardas—Waltz

LYRIC SUITE, Op. 54 Grieg
Shepherd's Boy—Norwegian Rustic March—Nocturne—March of the Dwarfs
INVITATION TO THE DANCE Weber-Berlioz
TANNHÄUSER, Overture Wagner

*ESTUDIANTINA, Waltzes Waldteufel
TICO TICO Abreu-Bodge
ANTAR SYMPHONY Rimsky-Korsakoff
Third Movement: Allegro risoluto alla marcia

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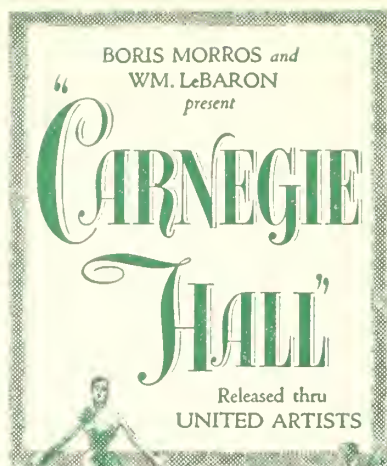
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PACK UP YOUR TROUBLES

Pack up your troubles in your old kit bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit-bag.
And smile, smile, smile.

SMILES

There are smiles that make us happy,
There are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie.
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me,
Till we meet again.

IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,
Where the love in your eyes I could see,
When the voice that I heard, like the song of the bird,
Seem'd to whisper sweet music to me;
I could hear the dull buzz of the bee,
In the blossoms as you said to me,
"With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree."

MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that grows,
And some day for my sake, she may let me take
The bloom from my wild Irish rose.

TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with the crowd,
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame--
For it's one, two, three strikes,
You're out at the old ball game.

SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline.

PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,
With the blue ribbon on it,
While I hitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

(Continued on page 25)

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(Continued from page 24)

THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town
And there my true love sits him down, sits him down
And taken his ease 'mid laughter free
And never, never thinks of me,
Fare thee well, for I must leave thee,
Do not let this parting grieve thee,
And remember that the best of friends must part, must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

MAINE STEIN SONG

Fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

To the trees, to the sky!
To the spring in its glorious happiness,
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love with you;
Let me hear you whisper that you love me, too.
Keep the lovelight glowing in your eyes so true,
Let me call you "Sweetheart"; I'm in love with you.

POP-OVERS

"ROMAN CARNIVAL" OVERTURE — BERLIOZ.

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer — the almost disastrous casting of the famous statue of Perseus and Medusa.

In the opera, Cellini attempts to elope with the daughter of the Papal treasurer during a sort of Mardi Gras in Rome. In order to have the dramatic advantages of spectacle and movement afforded by a Roman Carnival, the composer moved Cellini from Florence to Rome.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn solo.

CLAIR DE LUNE — DEBUSSY.

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,' Vallas writes, 'floods the third piece with an exquisite atmosphere, unmistakably Debussyist in character.' In it, he says, 'we find the entire Debussy of the future.'"

(Continued on page 27)

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Program 52

SATURDAY, JUNE 21, 1947

ALEPPO TEMPLE NIGHT

PAUL CHERKASSKY *Conducting*

PROGRAM

HUNGARIAN MARCH, "Rakoczy"	<i>Berlioz</i>
FRA DIAVOLO, Overture	<i>Auber</i>
PERPETUAL MOTION, from Suite, Op. 39	<i>Moszkowski</i>
FINLANDIA, Symphonic Poem	<i>Sibelius</i>

GAYANE, Dances from the Ballet	<i>Khatchatourian</i>
Dance of the Rose Maidens—Lullaby—Sword Dance	
RAYMONDA, Grand Adagio	<i>Glazounoff</i>
FINALE, Fifth Symphony	<i>Tchaikovsky</i>

MUSIC OF THE SPHERES, Waltzes	<i>Josef Strauss</i>
JINGLES ALL THE WAY	<i>Cable</i>
ORIZABA from "Duel in the Sun"	<i>Tiomkin</i>

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POP-OVERS

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HENRI WIENIAWSKI (1835-1880).

Great both as violin soloist and ensemble player. Noted for the effectiveness of his violin compositions, and their special appeal for the player.

Toured U. S. with Anton Rubinstein, 1872. Succeeding Vieuxtemps as professor of violin at Brussels Conservatory, he taught there 1874-1877.

"G. B. S." AS MUSIC CRITIC.

Trenchant music criticism was written by George Bernard Shaw for the London Star, 1888-1889, over the signature of "Corno di Bassetto." On the music of the great Polish violinist he commented:

"I am always inclined to believe in a violinist who can play Wieniawski.

"Beethoven and Mendelssohn were great composers of music for the violin; but Wieniawski was a great composer of violin music. There is all the difference in the world between the two."

SECOND CONCERTO — RACHMANINOFF.

First American performance with the composer as soloist was with the Boston Symphony Orchestra in New York, on

December 3, 1908. The work is notable for its subtle exploitation of the piano's tonal resources.

OVERTURE TO "MASANIELLO" (or "THE GIRL MUTE OF PORTICI") — DANIELE AUBER.

Listening to the pleasant overtures to the operas of Auber, one hardly would suspect him of having been able to stir the world on two highly significant points — a new dramatic approach to opera, and opera as a launcher of real life political revolt.

Masaniello, a Neapolitan fisherman, leads a revolt against the despot who rules Naples as viceroy, because the beautiful mute, who is the hero's sister, has been wronged by the son of the viceroy. The crown of Naples is offered Masaniello, but he is mentally disabled from poison administered by a jealous former friend, and finally falls in battle. As climax to the opera, the sister hurls herself from a balcony of the palace into the crater of Vesuvius. This was one of the first instances of an opera with a tragic ending.

(Professor Edward Dent, however, takes relief from the dire stage situation by reflecting that the actual volcano was eight or nine miles from the balcony.)

A revolt of the Belgians, resulting in their separation from the government of Holland, was touched off by the excitement stirred up by the revolt scene in Masaniello when it was performed in Brussels in 1830, two years after its introduction in Paris.

AVE MARIA — BACH-GOUNOD.

More than a century after the appearance of Bach's "Well-Tempered Clavier," Charles Gounod borrowed its first prelude as an accompaniment, mated it with melody submerged in the pianistic details, added a sacred text, and the "Ave Maria" resulted.

(Continued on page 31)

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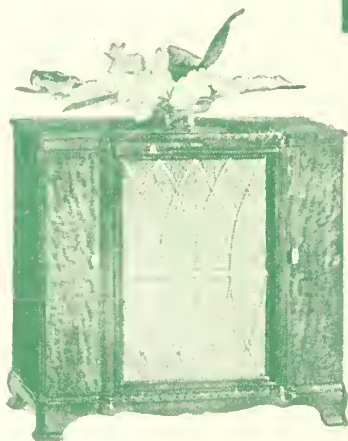
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BELLE HELENE, LA	<i>Offenbach</i>
CARNEVAL	<i>Dvorák</i>
DAME BLANCHE, LA	<i>Boieldieu</i>
1812 (Ouverture Solennelle)	<i>Tchaikovsky</i>
FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

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Bacchanale	<i>Saint-Saëns</i>
TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Piérné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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DEEP RIVER	<i>Arranged by Jacchia</i>
FOSTER GALLERY	<i>Gould</i>
JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE	
I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CAGLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPAÑA	<i>Waldteufel</i>
ESTUDIANTINA	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOON	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

CONCERT PIECES

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
EILI, EILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Pierré</i>
ESPAÑA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>Whiss</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS: "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

IN THE MOUNTAIN PASS
IN THE VILLAGE
(from "Caucasian Sketches") *Ippolitov-Ivanov*
INTERMEZZO *Prevost*
JEALOUSY, Gypsy Tango *Gade*
KAMENNOI OSTROW (Rêve
Angélique) *Rubinstein*
LARGO (from "Xerxes") *Handel*
LA COLONDRINA *Serradell-Findlay*
LA PALOMA *Yradier*
L'ARLESIEUNNE, Suite No. 2 *Bizet*
LEICHTES BLUT — Polka *Strauss*
MALAGUENA (from Suite "Andalucia") *Lecuona*
MARCH OF THE LITTLE LEAD SOLDIERS *Pierné*
MARCHE SLAVE *Tchaikovsky*
MEXICAN RHAPSODY *McBride*
MUSIC BOX *Liadov*
NONE BUT THE LONELY HEART
Tchaikovsky-Cailliet
PANIS ANGELICUS *Franck*
PERPETUUM MOBILE *Strauss*
PIZZICATO—Polka *Joh. Strauss, Jr. & Josef Strauss*
POLKAS by Strauss (Album) — "Tik Tak,"
"Bahn Frei," "Pizzicati," "Leichtes
Blut," "Annen," "Sans Souci."
POLONAISE MILITAIRE *Chopin-Glazounov*

PRAYER OF THANKSGIVING
PRELUDE IN C-SHARP MINOR
PRELUDE IN G MINOR
PROCESSION OF THE SARDAR (from
"Caucasian Sketches") *Ippolitov-Ivanov*
RACHEM *Mana-Zucca*
REVE ANGLIQUE (Kammenoi
Ostrow) *Rubinstein*
SALLY IN OUR ALLEY *Arranged by Frank Bridge*
SANS SOUCI — Polka *Strauss*
SCHERZO (from String Octet) *Mendelssohn*
SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
SONG OF INDIA (from
"Sadko") *Rimsky-Korsakov*
SONG OF THE VOLGA
BARGEMEN *Arr. by Glazounov*
TIK TAK — Polka *Strauss*
THUNDER AND LIGHTNING — Polka *Strauss*
TRITSCH-TRATSCH — Polka *Strauss*
WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
WARSAW CONCERTO (Leo Litwin,
Soloist) *Addinell*
WEDDING MARCH (from "Midsummer
Night's Dream") *Mendelssohn*
WEDDING MARCH ("The Golden
COCKEREL") *Rimsky-Korsakov*

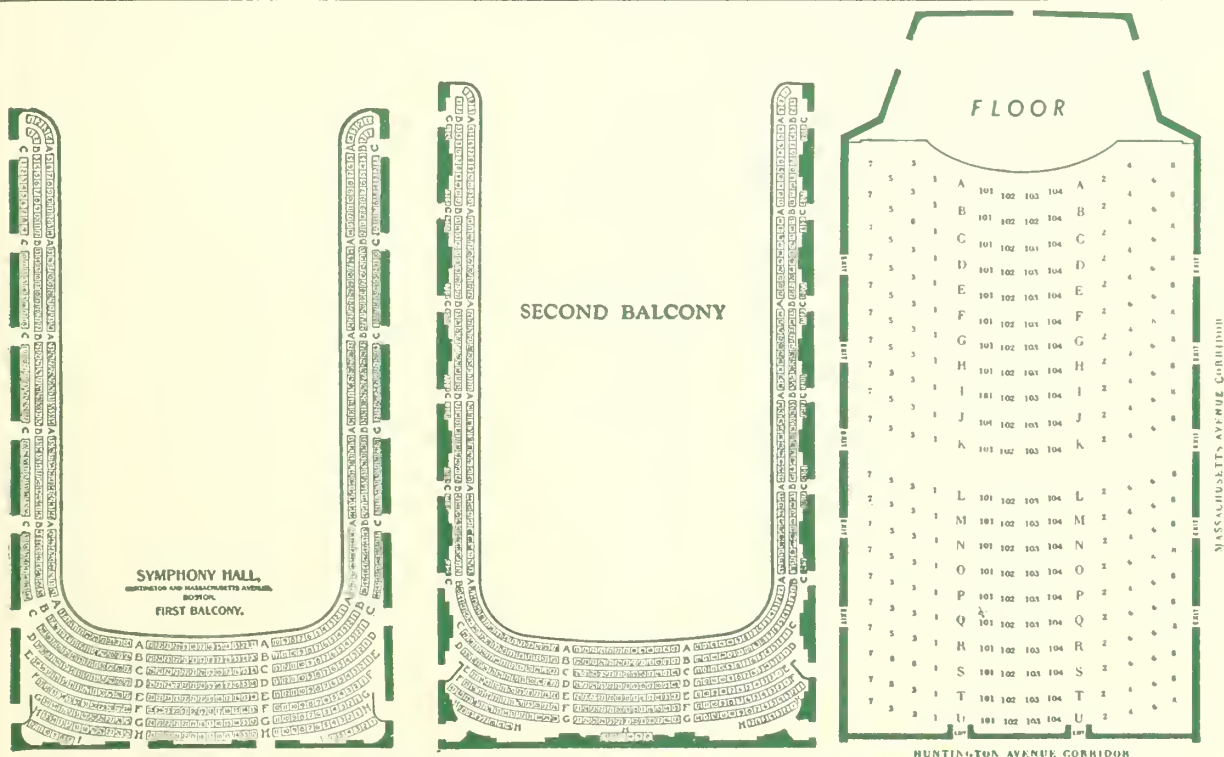
POP-OVERS

"JINGLES" — HOWARD CABLE

In this hit of the 1946 Pops season. Mr. Cable, associated with the Toronto Symphony, has woven together the following radio rimed commercials, "identification tags," and symphonic themes:

1. Dentyne Chewing Gum. 2. Pepsicola. 3. Siegfried horn call. 4. Chipso. 5. Return of Pepsicola jingle, mixed with Andante from Haydn's "Surprise" Symphony. 5. Chiclets, plus Dentyne. 6. Ivory Snow. 7. Mortimer Snerd.

8. Pizzicato from Tchaikovsky's Fourth Symphony, plus Supersuds. 9. Return of Ivory Snow. 10. Quiz Kids ("School Days"). 11. Rinso White, ending in a phrase from Richard Strauss' symphonic poem, "Til Eulenspiegel." 12. Allegro from Tchaikovsky's Overture-Fantasy, "Romeo and Juliet." 13. Fugue, with Rinso White as subject, and Dentyne Chewing Gum as counter-subject. 14. Return of Chipso. 15. Banana Song. 16. Intonation of Ivory Snow by the horns, with short coda on Lifebuoy.



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Program 50

THURSDAY, JUNE 19, 1947

Number 8

OLD TIMERS' NIGHT

CARLOS PINFIELD *Conducting*

PROGRAM

SECOND CONNECTICUT, March Reeves
CARNIVAL, Overture Drorak
CAVATINA Raff

†VICTOR HERBERT FAVORITES Arranged by Sanford

March of the Toys—Absinthe Frappe—Because You're You—When You're
Away—I Can't Do the Sun—I'm Falling in Love With Some One—Gypsy
Love Song—Italian Street Song—Kiss Me Again—The Irish Have A Great
Day Tonight

MARTHA, Fantasia Flotow

VIOLIN CONCERTO Mendelssohn

First Movement: Allegro molto appassionato

Soloist: KLAUS LIEPMANN

*†SONG FEST MEDLEY Arranged by Bodge

Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the
Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—
Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the
Town—Maine Stein Song—Let Me Call You Sweetheart

*Pops Recording

† For Words of Songs—See pages 9 and 24

(Continued on page 4)



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(Continued from page 3)

THE MERRY WIDOW, Waltzes *Lehar*
THE GLOW WORM *Lincke*
†OLD TIMERS' NIGHT AT THE POPS. *Arranged by Lake*
Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie
O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the
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* Pops Recording

† For Words of Songs—See page 25

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POP-OVERS

(By R. L. HUMPHREY)

"SECOND CONNECTICUT MARCH"—REEVES (1838-1900).

Numerous marches came from the pen of David Wallace Reeves, but at present he is chiefly known for this one, his masterpiece.

Noted as a cornet soloist in his own day, he was first to show American audiences the technical achievement of playing cornet with double and triple tonguing. This he had learned in London during a year's tour of Germany, England and Ireland from which he returned to America in 1862.

Long a resident of Providence, that city has honored him with a memorial fountain in Roger Williams Park.

At the Chicago World's Fair in 1893 he led Gilmore's Band just before its leadership was taken over by Victor Herbert.

"CARNIVAL" OVERTURE—DVOŘAK (1841-1904).

The composer "imagines the lonely, contemplative wanderer reaching the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes." A melody alternately announced by flute and violins, with an accompanying figure in the English horns, suggests a pair of guests forsaking the general hurly-burly for romancing in a quiet nook.

This is the second part of a work which the composer termed a "triple overture." The divisions were: 1. Nature; 2. Life (Bohemian Carnival); 3. Love ("Othello"). This curious assortment of material is given some unity by use of one theme—the opening of the first overture—in each division.

CAVATINA—RAFF (1822-1882).

A beloved and influential teacher of Edward MacDowell, Joachim Raff helped Liszt in the orchestration of his symphonic poems, poured out compositions in all forms—including four operas and no less than eleven symphonies.

Of Raff's immense output, the Cavatina is far in the lead in performance.

VIOLIN CONCERTO—MENDELSSOHN (1809-1847).

Despite his brilliant powers as composer, Mendelssohn, starting in his twenty-ninth year, worked at this concerto for six years (1838-1844). The result was the most popular of all Violin Concertos.

Here are qualities eminently characteristic of Mendelssohn—melodiousness, fastidious construction, utmost clarity of scoring.

"GLOWWORM"—LINCKE.

Russia's great ballet star, Anna Pavlova, once danced to the measures of this song, under the title of "The Pavlova Gavotte."

BOSTON COMMANDERY MARCH—CARTER (1841-1934).

For more than half a century it was said around Boston that "no important affair would be complete without Carter's Band."

Thomas M. Carter and his men played in many parts of the country for conclaves of the Knights Templar. Of this activity this march is his memorial.

BALLET, "SWAN LAKE"—TCHAIKOVSKY.

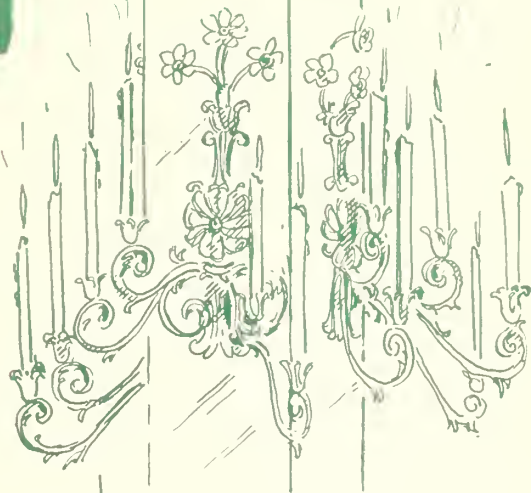
A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman, Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876.

INVITATION TO THE DANCE. Orchestrated by Berlioz from a piano solo of Weber.

As told by Weber himself, this is the plot of the piece: First appearance of the dancers. The lady's evasive reply.

(Continued on page 7)

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Program 51

FRIDAY, JUNE 20, 1947
PAUL CHERKASSKY Conducting
PROGRAM

BOSTON COMMANDERY, March Carter
DIE FLEDERMAUS, Overture Strauss
EVENING SONG Schumann
SWAN LAKE, Ballet Suite Tchaikovsky
Introduction—Swan Dance—Czardas—Waltz

LYRIC SUITE, Op. 54 Grieg
Shepherd's Boy—Norwegian Rustic March—Nocturne—March of the Dwarfs
INVITATION TO THE DANCE Weber-Berlioz
TANNHÄUSER, Overture Wagner

*ESTUDIANTINA, Waltzes Waldteufel
TICO TICO Abreu-Bodge
ANTAR SYMPHONY Rimsky-Korsakoff
Third Movement: Allegro risoluto alla marcia

Among those present: The Grand Commandery

* Pops Recording

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JIMMY
CARROLL

NOTED RADIO STAR

Presents Popular Songs in a
Modern Charming Manner



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ORCHESTRA

2 shows nitely

KENmore 5600 MAURICE T. LAWLER, General Manager



The COPLEY PLAZA

Exeter Street Theatre

PLAYING WEEK OF JUNE 22

RONALD COLMAN

"THE LATE
GEORGE APLEY"

with

PEGGY CUMMINS

and

LOST HONEYMOON

FRANCHOT TONE

ANN RICHARDS

Playing week of June 29

THE FARMER'S DAUGHTER

Loretta Young
Joseph Cotten

Ethel Barrymore
Charles Bickford

and SAN DEMETRIO — LONDON

Ken 7067
Exeter and Newbury Sts

TANGLEWOOD SCENE

(Quoted from an article on summer concerts by
GEORGE MAREK — *Good Housekeeping Magazine*,
June 1947).

"... But the best known, the most popular and most populous [of summer festivals] is the Berkshire Festival.

"It deserves to be the most popular, for it is the most satisfying — perhaps the only festival in the true sense of the word. Here, between Stockbridge and Lenox, Massachusetts, two lovingly preserved old villages, lies the Tanglewood Estate, so called because Hawthorne wrote his *Tanglewood Tales* while he stayed there. The surroundings are just right: hills, a lake, an old garden — nothing spectacular, but all beautiful and gentle. On the estate an open-air concert shed has been constructed. It is an acoustic marvel; no matter where you sit, you can hear a pianissimo. People come from all over with the sole purpose of hearing music, the kind of music that, because it is great and strong and immortal, is worth the journey. Koussevitzky conducts the Boston Symphony, an incomparable orchestra. On a Sunday afternoon as many as ten thousand people hear the concert.

"This year the season will last longer than usual and will include two extra Sunday-afternoon concerts of music by Bach and Mozart. There will be a Beethoven cycle, a performance of Berlioz' 'Harold in Italy,' Stravinsky's 'Rite of Spring,' Debussy's 'The Sea,' the Mozart Requiem, and modern American music by Barber and Copland. The festival starts July 13. In addition to the main concerts, the Berkshire Music Center (the school established by Koussevitzky) will give a series of smaller concerts and have a few operatic evenings.

"Unfortunately, there are not enough hotel accommodations. It's a good idea to write well in advance to the Festival Committee and ask to be assigned to a private family or a tourist camp. And take your car; you will be lost without it. There is ample parking space at Tanglewood, and the parking is supervised by the handsomest State Troopers you have ever seen."

POP-OVERS

His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

"ANTAR" SYMPHONY — RIMSKY-KORSAKOFF
It is the orchestral narration of an Arabian tale as written by a Russian author.

Antar, a desert-dwelling, humanity-detesting hermit, saves a gazelle from a threatening bird of prey. The rescued creature proves to be a fairy queen. She promises to reward Antar for what she calls the three greatest pleasures of life—vengeance, power and love.

The third movement symbolizes the Pleasure of Power with a brilliant oriental march.

(Continued on page 9)

Jordan Marsh

presents . . .

its Pops selection



the
"COOL
CORD"
SUIT

Look crisp and chic in this smart classic casual with the new long jacket and full skirt . . . tailored by Dushess Royal . . . in easy-to-laundry Hope Skillman exclusive cotton . . . blue, copper, green, gray, and brown striped white. 10 to 20.

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POPS ON RCA VICTOR RECORDS

RECORDS RADIOS BOOKS
SHEET MUSIC GREETING CARDS
ALBUMS PHONOGRAPHS

THE MUSIC
CENTER OF
WELLESLEY



Program 52

SATURDAY, JUNE 21, 1947

PAUL CHERKASSKY Conducting

PROGRAM

HUNGARIAN MARCH, "Rakoczy"	Berlioz
FRA DIAVOLO, Overture	Auber
PERPETUAL MOTION, from Suite, Op. 39	Moszkowski
FINLANDIA, Symphonic Poem	Sibelius

GAYANE, Dances from the Ballet	Khatchatourian
Dance of the Rose Maidens—Lullaby—Sword Dance	
RAYMONDA, Grand Adagio	Glazounoff
FINALE, Fifth Symphony	Tchaikovsky

MUSIC OF THE SPHERES, Waltzes	Josef Strauss
JINGLES ALL THE WAY	Cable
ORIZABA from "Duel in the Sun"	Tiomkin

Among those present: Aleppo Temple

• Pops Recording

BALDWIN PIANO

OUR SUMMER FASHIONS
ARE AS FRESH
AND LOVELY
AS THE FLOWERS
IN THE
PUBLIC GARDENS
ACROSS THE WAY

Samson Hubbard
BOYLSTON STREET AT ARLINGTON, BOSTON

POP-OVERS

OVERTURE TO "FRA DIAVOLO"—AUBER.

The dashing Marquis of Sanmarco enjoys life and romance among persons of quality, and is much amused to hear stories of the search for the notorious bandit, Fra Diavolo (Brother Devil), whose capture will bring a reward of 20,000 crowns. In the last act the marquis is discovered to be none other than the long sought bandit.

JEAN SIBELIUS (b. Tavastehus, Finland, 1865).

Going to Vienna for advanced study, Sibelius hoped to become a pupil of Brahms, who gruffly showed his disinterest. The popular Karl Goldmark gave him friendly counsel. Robert Fuchs provided the solid instruction he had hoped for from Brahms. Richard Strauss, about his own age, but already a celebrity, proved a congenial friend, although the two were poles apart in their views of composition.

Probably the most remarkable result of his student sojourn in Vienna was that there Sibelius for the first time became interested in the possibilities of drawing inspiration for his music from the rich Finnish heritage of folk music, legendry and ancient literature. His conversion to the idea was the result of discussions in Vienna with a Finnish fellow-student with whom he had been unable to get acquainted in the homeland because of the mutual hostility of the musical factions to which each had belonged.

A striking fact about the tone poems and the seven symphonies is that Sibelius speaks nationalistically in the tone poems, and personally in the symphonies.

SYMPHONY NO. 5—TCHAIKOVSKY (1840-1893).

Man's struggle with fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major, significant of triumph over fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

(Continued on page 18)

VICTOR HERBERT FAVORITES

ABSINTHE FRAPPÉ from "It Happened in Nordland"

It will free you first from the burning thirst
That is born of a night of the howl.
Like a sun 'twill rise through the inky skies
That so heavily hang o'er your soul.
At the first cool sip on your fever'd lip
You determine to live through the day;
Life's again worth while as with dawning smile,
You imhlie your absinthe frappé.

BECAUSE YOU'RE YOU from "The Red Mill"

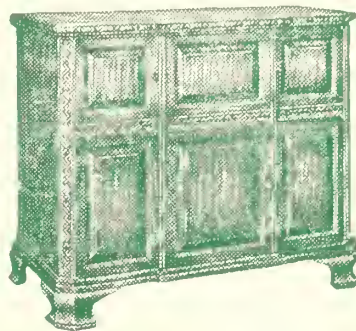
Not that I am fair, dear,
Not that I am true,
Not my golden hair, dear,
Not my eyes of blue,
When we ask the reason
Words are all too few!
So I know I love you dear,
Because you're you!

WHEN YOU'RE AWAY from "The Only Girl"

When you're away, dear, how weary the lone-
some hours!
Sunshine seems gray, dear! The fragrance has
left the flow'rs.
Ever I hear you in seeming, whispering soft
love words to me!
Hold me again to your heart! I love you alone!

(Continued on page 11)

ANNOUNCING the new CAPEHART



AN EVENT of great importance is now taking place in the musical life of the nation. The new Capehart, finest instrument ever created by Capehart engineers, is being presented to the American public.

Maintaining the same distinguished heritage that made The Capehart of other years the world's finest instrument for musical reproduction, the new models embody many features which had not even reached the blueprint stage before the war.

"Personal Appearance" tone and the True-Timbre electronic pick-up—new military type circuit wiring, a new FM circuit, new built-in AM-FM antennae combine with the improved time-tested Capehart automatic record changer to raise the new Capehart to an even higher point of perfection.



There may never be enough Capeharts to meet the demand, for this superlative instrument is built too unhurriedly for mass-production. If, for that reason, you are unable to secure a Capehart to fill an immediate desire, we suggest you consider the Panamuse by Capehart, a superb phonograph-radio built in the Capehart tradition but more modestly priced. You are cordially invited to see these fine instruments—and to hear great music played as it has never been played before.

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Holland Water



ONE OF NATURE'S PUREST SPRING TABLE WATERS

Program 53

MONDAY, JUNE 23, 1947

LOUIS SPEYER Conducting
PROGRAM

*ENTRANCE OF THE BOYARDS Halvorsen
LE ROI D'YS, Overture Lalo
*EILI, EILI Arranged by Jacchia

Solo Trumpet: ROGER VOISIN

LE CID, Ballet Suite Massenet
Castillane—Andalouse—Aragonaise

*RUSSLAN AND LUDMILLA, Overture Glinka
DIVERTISSEMENT PIANISTIQUE

Commentator: RICHARD CARLTON

(A comparative development of the modern and classical trend)

Excerpts: Czerny, Op. 299—Bach-Partita in B-flat major; Bach Goes to Town—
Beethoven-Sonata Pathetique—Chopin-Polonaise; Till the End of Time—Dvorak-
Humoresque

WARSAW CONCERTO Addinsell

TEA FOR TWO Youmans

RHAPSODY IN BLUE Gershwin

Soloists: LEO LITWIN and PHIL SALTMAN

PORGY AND BESS, Selection Gershwin-Spialek

TRÈS JOLIE, Waltzes Waldteufel

*TIIUNDER AND LIGHTNING, Polka Strauss

Among those present: Phil Saltman Studios; Appalachian Mountain
Club; Hahnemann Hospital and Homeopathic Convention

* Pops Recording

BALDWIN PIANO

"The Beer
America
Never Forgot"

We suggest
Heineken's
Imported
Holland Beer

Distributed by J. S. Conas Co., Inc., 185-7 State St., Boston

AT or AFTER the POPS

Hamm's

Smooth and
Mellow Beer

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preferred for
mellow moments
by millions
for more than
82 years.

At better
hotels and
restaurants.

Distributed Exclusively by
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15 Lansdowne St. • BOSTON • KENmore 3220

(Continued from page 9)

I CAN'T DO THE SUM
from "Babes in Toyland"

Put down six and carry two,
Oh, but this is hard to do!
You can think, and think, and think
Till your brains are numb!
I don't care what teacher says
I can't do the sum!

**I'M FALLING IN LOVE WITH
SOMEONE**

from "Naughty Marietta"

For I'm falling in love with someone,
Some one girl;
I'm falling in love with someone,
Head awlirl;
Yes, I'm falling in love with someone,
Plain to see,
I'm sure I could love someone madly,
If someone would only love me!

GYPSY LOVE SONG
from "Fortune Teller"

Slumber on, my little gypsy sweetheart,
Dream of the field and the grove.
Can you hear me, hear me in that dreamland
Where your fancies rove?
Slumber on, my little gypsy sweetheart,
Wild little woodland dove,
Can you hear the song that tells you
All my heart's true love?

ITALIAN STREET SONG
from "Naughty Marietta"

Zing, zing, zizzy, zizzy, zing, zing boom, boom
aye,
Zing, zing, zizzy, zizzy, zing, zing, mandolinas
gay,
Zing, zing, zizzy, zizzy, zing, zing boom, boom.
aye,
La, la, la, la, ha! ha! zing, boom, aye,
La, la la, la, ha! ha! ha! zing, boom, aye!

KISS ME AGAIN
from "Mlle. Modiste"

Sweet summer breeze, whispering trees,
Stars shining softly above;
Roses in bloom, wafted perfume,
Sleepy birds dreaming of love.
Safe in your arms, far from alarms,
Daylight shall come but in vain.
Tenderly press'd close to my breast,
Kiss me, kiss me again!

**THE IRISH HAVE A GREAT DAY
TONIGHT**
from "Eileen"

'Tis a great day tonight for the Irish
For the cause we fought for and died.
And the time is soon to be
When you'll see old Ireland free!
'Tis the land of our love and our pride!
We despise and defy our oppressors
And their tyrant laws we will fight.
But as fast as they can make 'em,
Begorra, we can break 'em.
Sure the Irish have a great day tonight!

(Continued on page 24)

**ASK FOR THESE FAMOUS
BRANDS AT POPS**



Valliant

IS THE WORD
FOR FINE WINES

- Sherry
- Port
- Muscatel
- Burgundy
- Sauternes
- Riesling
- Cabernet

W. A. Taylor & Co. Est. 1888
New York City Sole Distributors for U. S. A.

IMPORTED



MARTINI & ROSSI

VERMOUTH

The Flavor Secret of the Finest Cocktails

REGULAR
for Manhattan
Cocktails

EXTRA DRY
for Dry Martinis

Renault
AMERICAN CHAMPAGNE

*The Champagne
of Great Occasions*

W. A. Taylor & Company, Est. 1888
Sole Distributors for U. S. A.
New York City





**THE BREW WITH A HEAD
OF ITS OWN —**

KRUEGER
BEER  ALE

G. Krueger Brewing Co., Newark 3, N. J.

Program 54

TUESDAY, JUNE 24, 1947

PROGRAM

*CORONATION MARCH from "The Prophet" Meyerbeer
SAKUNTALA, Overture Goldmark
*LARGO from "Xerxes" Handel

Solo Violin: ALFRED KRIPS

*WARSAW CONCERTO for Piano and Orchestra Addinsell

Soloist: LEO LITWIN

CAROUSEL, Selection Rodgers-Anderson

RIDE OF THE VALKYRIES Wagner

GAÎTÉ PARISIENNE, Suite Offenbach

GAYANE, Ballet Khatchatourian

Dance of the Young Kurds—Lezghinka

*RHAPSODY IN BLUE Gershwin

Soloist: LEO LITWIN

Among those present: Building Managers Convention

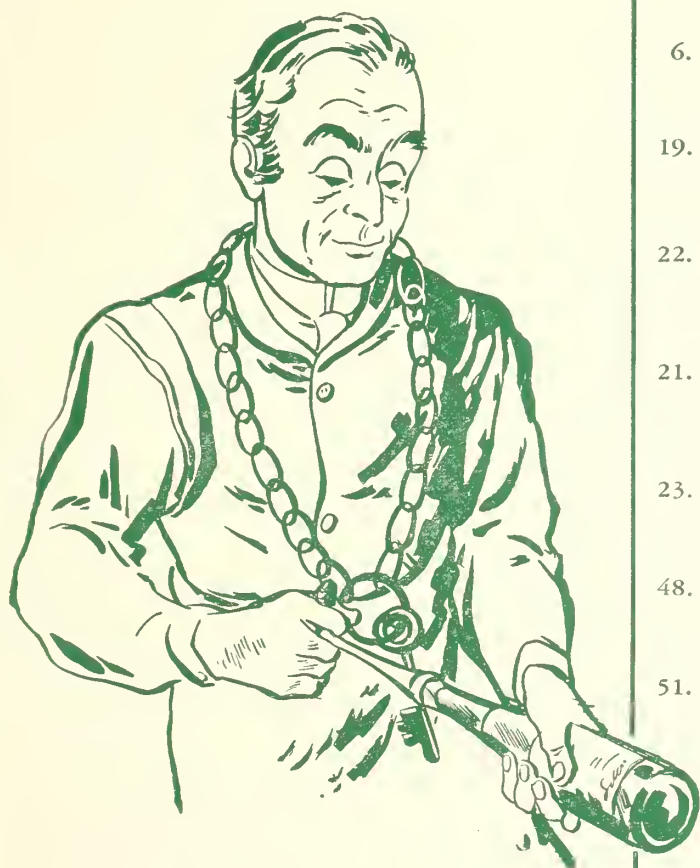
* Pops Recording

BALDWIN PIANO

33
FINE BREWS
blended into
ONE GREAT BEER



PASTENE'S
"Estate Bottled"
 AMERICAN WINES



PASTENE WINE & SPIRITS CO., Inc.
 BOSTON, MASSACHUSETTS

Distributors for the New England States

POPS No.

SEE WINE LIST ON PAGE 15

7. *Napa Sauterne*
 An "Estate Bottled" Sauterne produced in one of the best vineyards of Napa Valley.
8. *Napa Rhine Wine*
 Light, refreshing — with a slight fruity taste.
9. *Napa Chablis*
 Well balanced full — rich — dry.
6. *Napa Riesling*
 A fresh, fragrant white wine pleasantly dry.
19. *Napa Red Burgundy*
 A moderately dry red wine.
22. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
21. *Napa Zinfandel 1940*
 Made from the Zinfandel grape — a tasty but not heavy red.
23. *California Red Chianti*
 Light, Tawny and moderately dry wine.
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
51. *Cucamonga Port*
 Full, rich, fruity — not too sweet.
49. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
52. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
57. *Superior Port*
 A tawny rich wine excellent after dinner.
56. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
58. *Superior Muscatel*
 Pleasantly aromatic — rich bouquet.

S. S. PIERCE CO.



presents



BOLLINGER CHAMPAGNE

*The Champagne of prestige
and distinction*

We are proud to offer Bollinger
Champagne, the favorite in London, the
world's most discriminating market.
Imported from Ay-Champagne, France.

Bollinger Brut 1937
Bollinger Non-Vintage

ACKERMAN DRY ROYAL

A sparkling wine from Saumur, France, so
much like Champagne that few can dis-
tinguish a difference. For Champagne cock-
tails and punches. A favorite for weddings
and large parties.

GREAT WESTERN CHAMPAGNE

Today Great Western New York State
Champagne is unquestionably the best
known American Champagne. It is a true
Champagne made by the French method of
slow fermentation in the bottle. From the
84-year-old cellars of the Pleasant Valley
Wine Co. *On the Pops menu.*

A. DE LUZE GRAVES ROYAL

A delicious, medium dry, white wine imported
by S. S. Pierce Co. direct from A. de Luze et
Fils, of Bordeaux, France.

A. DE LUZE BORDEAUX SPECIAL RESERVE

A delicious, pale gold, white Bordeaux wine,
with the sweetness of a Sauternes. When thor-
oughly chilled, it is a fine wine to serve through-
out the meal. From A. de Luze et Fils, of
Bordeaux, France.

S. S. P. GOLD COAST WINES

S. S. P. Gold Coast Wines are American wines
of established reputation, carefully selected and
bottled under our own House label. *On the Pops
menu.*

DUFF GORDON SHERRIES

World famous shippers of Sherry,
their name is known wherever
English is spoken. The
Solera stocks of this
famous old house are
the largest in the world,
assuring uniformly high
quality and a wide
range of fine wines.



S. S. PIERCE CO. BOSTON

POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

CHAMPAGNES AND SPARKLING WINES

		Bot.	½ Bot.
10	Gold Seal Brut	6.50	3.50
20	Gold Seal Special Dry	6.00	3.25
30	Great Western Extra Dry	6.00	3.25
130	Great Western Sparkling Burgundy	6.00	3.25
40	*Ackerman Dry Royal	7.75	4.00
50	Charles Fournier	7.50	4.00
60	Gold Seal Sparkling Burgundy	6.00	3.25
70	Moscato Canelli	4.50	
80	San Benito Champagnes	6.00	3.25
90	*Gancia Lacrima Christi	7.50	4.00
100	*Miraflora Asti Spumanti	7.25	
110	*Krug Brut Reserve	10.00	
120	*Bollinger Brut Non Vintage	10.00	5.25
140	Renault Cuvee Brut	6.50	3.50
150	Renault Sparkling Burgundy	6.00	3.25
160	Renault Extra Dry	6.25	3.25

WHITE WINES

1	*Riesling Clos des Templier, 1937	6.50	
2	*Bordeaux Special Reserve, de Luze	3.25	
3	*Graves Royal de Luze	3.75	
4	Inglenook Riesling, 1944	2.50	
5	Chateau Wente, Wente Bros.	2.50	
6	Pastene Riesling	2.00	
7	Pastene Sauterne	2.00	1.25
8	Pastene Rhine Wine	2.00	1.25
9	Pastene Chablis	2.25	
11	*Neuchatel Swiss Wine	4.00	
12	*Gancia Castello Canelli	3.75	
13	*Corvo Prima Goccia	4.00	
14	Valliant Riesling	2.25	
15	Valliant Sauterne	2.25	1.25
17	*Vouvray—1943, M. Bredel	6.50	
18	*Riesling—1945, Schmidt	6.25	

RED WINES

19	Pastene Red Burgundy	2.25	1.25
21	Pastene Zinfandel	2.25	1.25
22	Pastene Cabernet	2.50	
23	Pastene Chianti	2.25	
24	*Miraflora Grignolino	3.50	2.00
25	*Miraflora Freisa	3.50	2.00
26	*Brollo Chianti	4.00	2.25
27	*Brollo Chianti (Half Pints)		1.25
16	Valliant Cabernet	2.25	

28	Valliant Burgundy	2.25	1.25
29	Inglenook Red Wine	2.25	
31	*De Luze Club Claret	3.00	

S. S. PIERCE GOLD COAST WINES

32	Gold Coast Haut Sauterne	2.00	
33	Gold Coast White Burgundy	2.00	
34	Gold Coast Red Burgundy	2.00	
35	Gold Coast Port	2.00	
36	Gold Coast Sherry	2.00	
37	Gold Coast Muscatel	2.00	

SHERRIES, PORTS, MADEIRA

	Bot.	Glass
38	*Duff Gordon Generoso	3.25 .40
39	*Duff Gordon Amontillado	4.00 .50
41	*Blandy's Duke of Clarence (25 oz.)	5.00 .50
42	*Dow's Red Stripe Port (25 oz.)	3.50 .45
43	*Cossart Gordon South Side Madeira	3.50 .40
44	*Cockburn Ruddy Port	3.00 .40
45	*Martini Rossi Vermouth Dry . . . . .	.40
46	Dubonnet . . . . .	.45
47	Merry Widow Cocktail (Dubonnet & Vermouth) . . . . .	.50
48	Pastene Extra Dry Cocktail Sherry	2.50
49	Pastene Mission Cream Sherry	2.50
51	Pastene Cucamonga Port	2.50
52	Pastene Cucamonga Muscatel	2.50
53	Valliant Port	2.25
54	Valliant Muscatel	2.25
55	Valliant Sherry	2.25

	Bot.	½ Bot.
56	Pastene Pale Dry Sherry	2.00 1.25
57	Pastene Port	2.00 1.25
58	Pastene Muscatel	2.00 1.25

BEER

Jacob Ruppert Ale and Beer . . . . .	.35
Pabst Blue Ribbon Beer and Ale . . . . .	.35
Hamm's Preferred Stock Beer . . . . .	.30
Pickwick Ale . . . . .	.30
Light Pickwick . . . . .	.30
Hanley's Ale . . . . .	.30
Narragansett Light Ale and Lager Beer30
Kreuger's Ale and Beer30
Black Horse Ale50
Heineken's Beer50

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PICKWICK ALE
 and
Light **PICKWICK**

BREWED BY HOFFENREFFER & CO., Inc., Boston, Mass., BREWERS SINCE 1870

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POP

SANDWICHES

(White or Rye Bread)

Kemp's Golden Glow Peanut Butter	.15
Liverwurst	.30
Swiss Cheese	.35
Ham	.35
Whole Wheat and Cream Cheese	.20
Swiss Cheese, sliced, with Crackers	.40
Camembert, with Crackers	.40

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20
Brownies	.15

KEMP'S CHOCOLATES

Signature Assortment, ½ lb.	.45
-----------------------------	-----

Wine List on page 15

ICE CREAM

Vanilla	.
Chocolate	.
Frozen Pudding	.
Strawberry	.
Cherry Sundae	.
Pineapple Sundae	.
Strawberry Sundae	.

KEMP'S

SALTED NUTS

"Step-A-Head" Mixed Nuts, 1 lb.	.
Peanuts, ½ lb.	.
Selected Spanish Peanuts, ½ lb.	.
Selected Mixed Nuts, 6½ oz.	.
Fancy Cashews, 7 oz.	.
Selected Almonds, 7 oz.	.

COFFEE AND TEA

Silex Coffee

Hot Coffee, Individual Pots	.
Hot Tea, Individual Pots	.
Iced Coffee or Tea	.

CLEAR AS A BELL

FAMOUS

Narragansett

**GOLD LABEL
ALE**

.. it's LIGHT
.. it's MILD
.. it's DRY

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AGAIN - *this Year* Kemp's NUTS and CHOCOLATES

Featured Exclusively at the "POPS"

MENU

Second Balcony Service End of Left Corridor

FRESH FRUIT DRINKS

Pop Punch (non-alcoholic) . . .	.25
Claret or Sauterne Punch . . .	.45
Lemonade . . . . .	.25

GINGER ALE, ETC.

Poland Spring Pale Dry 7 oz. . .	.15
Poland Spring Pale Dry 12 oz. . .	.25
POP PUNCH served in pitchers .	1.00
Lemonade served in pitchers . .	1.00

CLARET OR SAUTERNE

PUNCH served in pitchers . . .	1.25
--------------------------------	------

MINERAL WATERS

Poland Spring Water 7 oz. . . .	.10
Poland Club Soda 6 oz. . . . .	.10

INTERNATIONAL CIGAR BRANDS

La Corona Sublimes . . . 2 for	.35
La Corona Belvedere . . . . .	.20
La Corona Chicas . . . . .	.25
Corona Corona 3 for	1.00
A. & C. Tony 2 "	.35
A. & C. Empress . . . . .	.25
Armas Del Cassa Perfecto . . .	.20

CIGARS

Overland Perfectos . . . . .	.20
Overland Panetelas . . . . .	.15
Overland Londres . . . . .	.15
El Blason . . . . .	.30
Cabana Belvederes . . . . .	.30
Portagas Belvederes . . . . .	.30
Ponch Perfeccionados . . . . .	.30
La Simbano Americanos . . . .	.30

CIGARETTES

Lucky Strikes . . . . .	.25
Chesterfields . . . . .	.25
Camels . . . . .	.25
Old Golds . . . . .	.25
Philip Morris . . . . .	.25
S. S. Pierce Virginia Blend . .	.25
Pall Mall . . . . .	.25
Kools . . . . .	.25
Marlborough . . . . .	.25
Herbert Tarrington . . . . .	.25

Wine List on page 15

*Great
Western*
AMERICAN
CHAMPAGNE



PARIS 1867



VIENNA 1873



PARIS 1889



BRUXELLES 1897



PARIS 1900




BRUXELLES 1910

ONE OF THE WORLD'S
GREAT CHAMPAGNES

PLEASANT VALLEY WINE CO.
RHEIMS - HAMMONDSPORT, NEW YORK

WINES SINCE 1860



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and
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(Continued on page 27)

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Program 56

THURSDAY, JUNE 26, 1947

COLORED AMERICAN NIGHT

(Anna Bobitt-Gardner, Director)

PROGRAM

AIDA, Triumphant March Verdi

ORPHEUS IN HADES, Overture Offenbach

ARIA, "My Heart at Thy Sweet Voice" from "Samson and Delilah" Saint-Saens

Contralto: ENA PIERRIE DE LA ROSA

DANSE NÈGRE Coleridge-Taylor

MUSIC FROM THE BALLET, "Danse Calinda" Ulysses Kay

Conducted by A. JACK THOMAS

GAYANE, Ballet Suite Khatchatourian

Dance of the Rose Maidens—Lullaby—Sword Dance—Dance of the

Young Kurds—Lezghinka

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Soloist: BUCKNER GAMBY

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SUNDAY AFT., JULY 13, AT 3:30
TUESDAY EVE., JULY 15, AT 8:30

BACH PROGRAM

Brandenburg Concerto No. 1, for 2 Horns, 3 Oboes, and
Bassoon, with Strings
Brandenburg Concerto No. 6, for Strings
Concerto for Two Pianos, in C minor
Concerto for Two Pianos, in C major
Suite No. 1 in C major
Soloists — PIERRE LUBOSHUTZ and GENIA NEMENOFF

SUNDAY AFTERNOON, JULY 20, AT 3:30
TUESDAY EVE., JULY 22, AT 8:30

MOZART PROGRAM

Serenade in B-flat major, for Wind Instruments (K. 361)
Divertimento in B-flat major, for Violin, Two Horns, and
Strings (K. 287)
Symphony in E-flat major, No. 26
Symphony in C major ("Jupiter") No. 41 (K. 551)

Series A

THURSDAY EVENING, JULY 24, AT 8:15

Honegger — Symphony for Strings
Debussy — "The Sea," 3 Orchestral Sketches
Brahms — Symphony No. 2 in D major

SATURDAY AFTERNOON, JULY 26, AT 3:15

Barber — Overture, "A School for Scandal"
Copland — Symphony No. 3
Berlioz — "Harold in Italy"

Symphony with Viola Solo

Soloist — WILLIAM PRIMROSE

SUNDAY AFTERNOON, JULY 27, AT 3:30

LEONARD BERNSTEIN *Conducting*

Schubert — Symphony in C major, No. 7
Stravinsky — "Le Sacre du Printemps"

(Soloists for August 5 and 9 to be announced)

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Series B

BEETHOVEN CYCLE

THURSDAY EVENING, JULY 31, AT 8:15

Symphony No. 1, in C major
Symphony No. 2, in D major
Symphony No. 3, "Eroica"

SATURDAY EVENING, AUGUST 2, AT 8:15

Symphony No. 4, in B-flat major
Piano Concerto No. 5, "Emperor"
Symphony No. 5, in C minor

Soloist — JACOB LATEINER

SUNDAY AFTERNOON, AUGUST 3, AT 3:30

Symphony No. 6, "Pastorale"
Piano Concerto No. 4, in G major
Symphony No. 7, in A major

Soloist — JOSEPH BATTISTA

(*Extra Concert*)

TUESDAY EVENING, AUGUST 5, AT 8:15

Symphony No. 8, in F major
Symphony No. 9, with Final Chorus on Schiller's "Ode
to Joy"

Series C

THURSDAY EVENING, AUGUST 7, AT 8:15

LEONARD BERNSTEIN *Conducting*

Haydn — Symphony in B-flat, No. 102
Hindemith — Violin Concerto
Schumann — Symphony No. 2, in C major

Soloist — RUTH POSSELT

SATURDAY EVENING, AUGUST 9, AT 8:15

ROBERT SHAW *Conducting*

Mozart — Requiem
Poulenc — Chorus
Stravinsky — Symphony of Psalms

SUNDAY AFTERNOON, AUGUST 10, AT 3:30

Martinu — Concerto Grosso for Chamber Orchestra,
with 2 Pianos
Ravel — Pavane
Ravel — Bolero

Tchaikovsky — Symphony No. 4, in F minor



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Program 57

FRIDAY, JUNE 27, 1947

OLD TIMERS' NIGHT

CARLOS PINFIELD Conducting

PROGRAM

*POMP AND CIRCUMSTANCE, March Elgar
 *ORPHEUS IN HADES, Overture Offenbach
 DANCE RHAPSODY Robert Manton
 †VICTOR HERBERT FAVORITES Arranged by Sanford
 March of the Toys—Absinthe Frappe—Because You're You—When You're
 Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy
 Love Song—Italian Street Song—Kiss Me Again—The Irish Have a Great Day
 Tonight

SYLVIA, Ballet Suite Delibes
 The Huntresses of Diana—Valse Lente—Processional of Bacchus

†For Words of Songs—See pages 9 and 11.

(Continued on page 23)



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Marion Fitch—Jane Poor

(Continued from page 22)

ARIA "Voi che sapete" from "The Marriage of Figaro" Mozart

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*†SONG FEST Medley Arranged by Bodge

Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the
Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet
Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the Town—
Maine Stein Song—Let Me Call You Sweetheart

*WHERE THE CITRONS BLOOM, Waltzes Strauss

*THUNDER AND LIGHTNING, Polka Strauss

*†OLD TIMERS' NIGHT at the Pops Arranged by Lake

Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie
O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the
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†For Words of Songs—See pages 24 and 25.

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HARRY JAMES

SONG FEST, Medley

PACK UP YOUR TROUBLES

Pack up your troubles in your old kit bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit-bag.
And smile, smile, smile.

SMILES

There are smiles that make us happy,
There are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie.
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me,
Till we meet again.

IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,
Where the love in your eyes I could see,
When the voice that I heard, like the song of the bird,
Seem'd to whisper sweet music to me;
I could hear the dull hum of the bee,
In the blossoms as you said to me,
"With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree."

MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that grows,
And some day for my sake, she may let me take
The bloom from my wild Irish rose.

TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with the crowd,
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame—
For it's one, two, three strikes,
You're out at the old ball game.

SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline.

PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,
With the blue ribbon on it,
While I bitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

(Continued on page 25)

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(Continued from page 24)

THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town
And there my true love sits him down, sits him down
And taken his ease 'mid laughter free
And never, never thinks of me.
Fare thee well, for I must leave thee,
Do not let this parting grieve thee,
And remember that the best of friends must part, must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

MAINE STEIN SONG

Fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

To the trees, to the sky!
To the spring in its glorious happiness.
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love with you;
Let me hear you whisper that you love me, too.
Keep the lovelight glowing in your eyes so true,
Let me call you "Sweetheart"; I'm in love with you.



SONGS OF THE OLD DAYS

TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,
Belle of good society;
Not too strict, but rather free,
Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told,
That in your arms you'd like to fold.
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

THE BOWERY

Oh, the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far had I taken Broadway.
I was out to enjoy the sights,
There was the Bowery ablaze with lights;
I had one of the devil's own nights,
And I'll never go there any more.
The Bow'ry, the Bow'ry,
They say such things, and they do strange
things on the Bow'ry, the Bow'ry,
I'll never go there any more.

(Continued on page 27)

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Program 58

SATURDAY, JUNE 28, 1947

CLOSING NIGHT

PROGRAM

*THE STARS AND STRIPES FOREVER, March Sousa
*FINGAL'S CAVE, Overture (The Hebrides) Mendelssohn
*THAÏS, Meditation Massenet

Solo Violin: ALFRED KRIPS

GAYANE, Dances from the Ballet Khatchatourian
Dance of the Rose Maidens—Lullaby—Sword Dance

THE ANIMALS' CARNIVAL, Grand Zoological	Fantasy Saint-Saëns
Introduction and Royal March of the Lion	Personages with Long Ears
Cocks and Hens	The Cuckoo in the depth of the forest
Horses of Tartary (Fleet Animals)	Aviary
Tortoises	Pianists
The Elephant	Fossils
Kangaroos	The Swan (Solo Violoncello:
Aquarium (Solo Flute:	Jacobus Langendoen)
James Pappoutsakis)	Finale

Pianos: JESÚS MARÍA SANROMÁ and LEO LITWIN

FOURTH SYMPHONY in F minor, Finale Tchaikovsky

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THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,
The tots sang "Ring-a-Rosie,
London Bridge is falling down";
Boys and girls together, me and Mamie
O'Rourke,
Tripped the light fantastic
On the sidewalks of New York.

SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,
You're my steady lady, 'most everyone knows;
And when we are married, how happy we'll be,
For I love sweet Rosie O'Grady and Rosie
O'Grady loves me.

DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,
I'm half crazy all for the love of you.
It won't be a stylish marriage—
I can't afford a carriage;
But you'll look sweet upon the seat
Of a bicycle built for two.

WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blonde,
While the band played on.
He waltzed 'round the floor with the girl he
adored,
While the band played on.
His head, it was loaded, it nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

AFTER THE BALL

After the ball was over,
After the break of morn,
After the dancers' leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling,
All join 'round and sweetly you must sing;
And when the verse am through, in the chorus
all join in—
There'll be a hot time in the old town tonight!

POP-OVERS

OVERTURE "SAKUNTALA" — CARL GOLDMARK.

Inspired by the masterpiece of India's greatest poet-dramatist, Kalidasa. Schubert left an unfinished opera on the same subject.

The title is the name of the heroine, daughter of a nymph. During a hunting expedition, King Dushianta discovers Sakuntala and falls in love with her. He gives her a ring, bids her come to his palace to be his bride, showing the ring for entrance. But she loses it in a river. This casts an evil spell on the king, so that when she arrives, he has no memory of her. All is well after a fisherman finds the ring.

In the music it is easy to detect themes for the king's hunting party, and the rippling of the water, together with mood suggestions. Over all is an Oriental atmosphere, in creating which the Hungarian composer excelled (for example, in his opera, "The Queen of Sheba").

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BEAUTIFUL GALATEA, THE	<i>Suppé</i>
BELLE HELENE, LA	<i>Offenbach</i>
CARNEVAL	<i>Dvorák</i>
DAME BLANCHE, LA	<i>Boieldieu</i>
1812 (Ouverture Solennelle)	<i>Tchaikovsky</i>
FATINITZA	<i>Suppé</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNEVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérolf</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Macagnì</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>

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SAMSON AND DELILAH —

Bacchanale	<i>Saint-Saëns</i>
TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pienné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>

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CAMBRIDGE

BANJO, THE	<i>Gottschalk</i>
CARIACA	<i>Youmans</i>
CHESTER (Revolutionary Hymn)	<i>Billings</i>
CONTINENTAL, THE	<i>Conrad</i>
DEEP RIVER	<i>Arranged by Jacchia</i>
FOSTER GALLERY	<i>Gould</i>
JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>
MOSQUITO DANCE	<i>White</i>
NOBODY KNOWS THE TROUBLE I'VE SEEN	<i>Arranged by Jacchia</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>
OLD TIMERS' NIGHT AT THE POPS	
OH SUSANNAH!	<i>Foster</i>
PAVANE	<i>Gould</i>
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>
SHEEP AND GOAT	<i>Guion</i>
SONG FEST	<i>Arranged by Bodge</i>
STRIKE UP THE BAND	<i>Gershwin</i>
TIGER RAG	<i>La Rocca</i>
TOY TRUMPET	<i>Scott</i>
TURKEY IN THE STRAW	<i>Guion</i>
VIRGINIA REEL	<i>Coffey</i>
YANKEE DOODLE	<i>Gould</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CAGLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINE	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPAÑA	<i>Waldteufel</i>
ESTU DIANTINA	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>
LAGOEN	<i>Strauss</i>
NEW VIENNA	<i>Strauss</i>
LOVES OF THE POET	<i>Strauss</i>
ROSES FROM THE SOUTH	<i>Strauss</i>
THE SKATERS	<i>Waldteufel</i>
SLEEPING BEAUTY	<i>Tchaikovsky</i>
VIENNA BLOOD	<i>Strauss</i>
VILLAGE SWALLOWS	<i>Josef Strauss</i>
VOICES OF SPRING	<i>Strauss</i>
WHERE THE CITRONS BLOOM	<i>Strauss</i>
WINE, WOMAN AND SONG	<i>Strauss</i>

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC	<i>Gluck (Arr. by Mottl)</i>
BALLET SUITE (from "The Cid")	<i>Massenet</i>
COPPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FANCY FREE	<i>Bernstein</i>
FAUST BALLET MUSIC	<i>Gounod</i>
LES SYLPHIDES	<i>Chopin</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

CONCERT PIECES

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
BRAZIL	<i>Barroso-Gould</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>
CRADLE SONG	<i>Brahms-Smith</i>
CUCKOO CLOCK	<i>del Castillo</i>
DANCES FROM AUSTRIA	<i>Schönherr</i>
DANCES FROM GALANTA	<i>Kodaly</i>
DANZA PIEMONTESE	<i>Sinigaglia</i>
DIVERTISSEMENT	<i>Ibert</i>
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>
DUEL IN THE SUN	<i>Tiomkin</i>
LILI LILI	<i>Arranged by Jacchia</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Pierré</i>
ESPAÑA, Rhapsody	<i>Chabrier</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>
HALLELUJAH CHORUS "The Messiah"	<i>Handel</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>
IN THE MOSQUE	

IN THE MOUNTAIN PASS
IN THE VILLAGE
(from "Caucasian Sketches") *Ippolitov-Ivanov*
INTERMEZZO *Prevost*
JEALOUSY, Gypsy Tango *Gade*
KAMENNOI OSTROW (Rêve
Angélique) *Rubinstein*
LARGO (from "Xerxes") *Handel*
LA GOLONDRINA *Serradell-Findlay*
LA PALOMA *Yradier*
L'ARLESIENNE, Suite No. 2 *Bizet*
LEICHTES BLUT — Polka *Strauss*
MALAGUENA (from Suite "Andalucia") *Lecuona*
MARCH OF THE LITTLE LEAD SOLDIERS *Pierné*
MARCHE SLAVE *Tchaikovsky*
MEXICAN RHAPSODY *McBride*
MUSIC BOX *Liadov*
NONE BUT THE LONELY HEART
Tchaikovsky-Cailliet
PANIS ANGELICUS *Franch*
PERPETUUM MOBILE *Strauss*
PIZZICATO—Polka *Joh. Strauss, Jr. & Josef Strauss*
POLKAS by Strauss (Album) — "Tik Tak,"
"Bahn Frei," "Pizzicati," "Leichtes
Blut," "Annen," "Sans Souci."
POLONAISE MILITAIRE *Chopin-Glazounov*

PRAYER OF THANKSGIVING
PRELUDE IN C-SHARP MINOR
PRELUDE IN G MINOR
PROCESSION OF THE SARDAR (from
"Caucasian Sketches") *Ippolitov-Ivanov*
RACHEM *Mana-Zucca*
REVE ANGELIQUE (Kammenoi
Ostrow) *Rubinstein*
SALLY IN OUR ALLEY *Arranged by Frank Bridge*
SANS SOUCI — Polka *Strauss*
SCHERZO (from String Octet) *Mendelssohn*
SLAVONIC DANCE IN C MAJOR, No. 15 *Dvorák*
SONG OF INDIA (from
"Sadko") *Rimsky-Korsakov*
SONG OF THE VOLGA
BARGEMEN *Arr. by Glazounov*
TIK TAK — Polka *Strauss*
THUNDER AND LIGHTNING — Polka *Strauss*
TRITSCH-TRATSCH — Polka *Strauss*
WALTZ IN A-FLAT (Arr. by Gericke) *Brahms*
WARSAW CONCERTO (Leo Litwin,
Soloist) *Addinself*
WEDDING MARCH (from "Midsummer
Night's Dream") *Mendelssohn*
WEDDING MARCH ("The Golden
COCKEREL") *Rimsky-Korsakov*

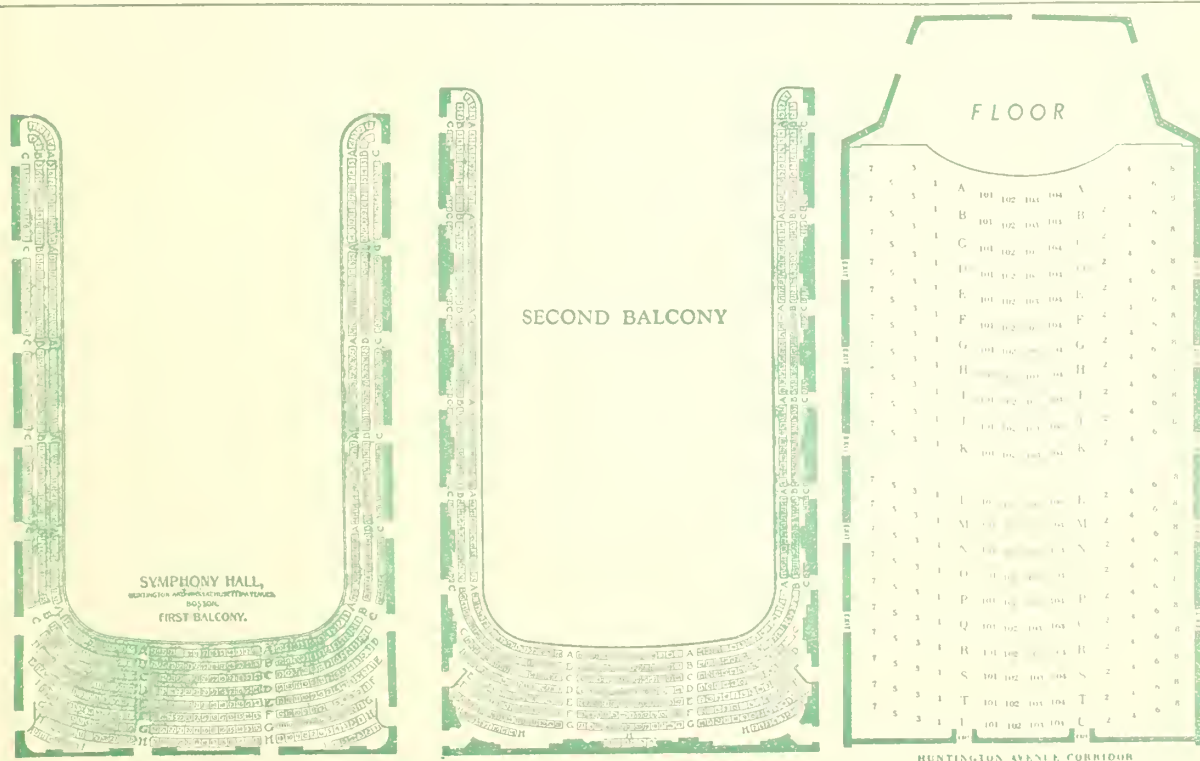
POP-OVERS

chestration. According to Grofé, Gershwin was ambitious to orchestrate, but had not then completed studies to that end in New York under Rubin Goldmark (nephew of Carl, composer of the overture, "Sakuntala," and the opera, "The Queen of Sheba.")

"L'ARLESIENNE" SUITE, No. 1 — BIZET.

Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama.

ANIMALS' CARNIVAL. Among the abundant witty touches of Saint-Saëns herein: The representation of wild horses mimics pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."



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